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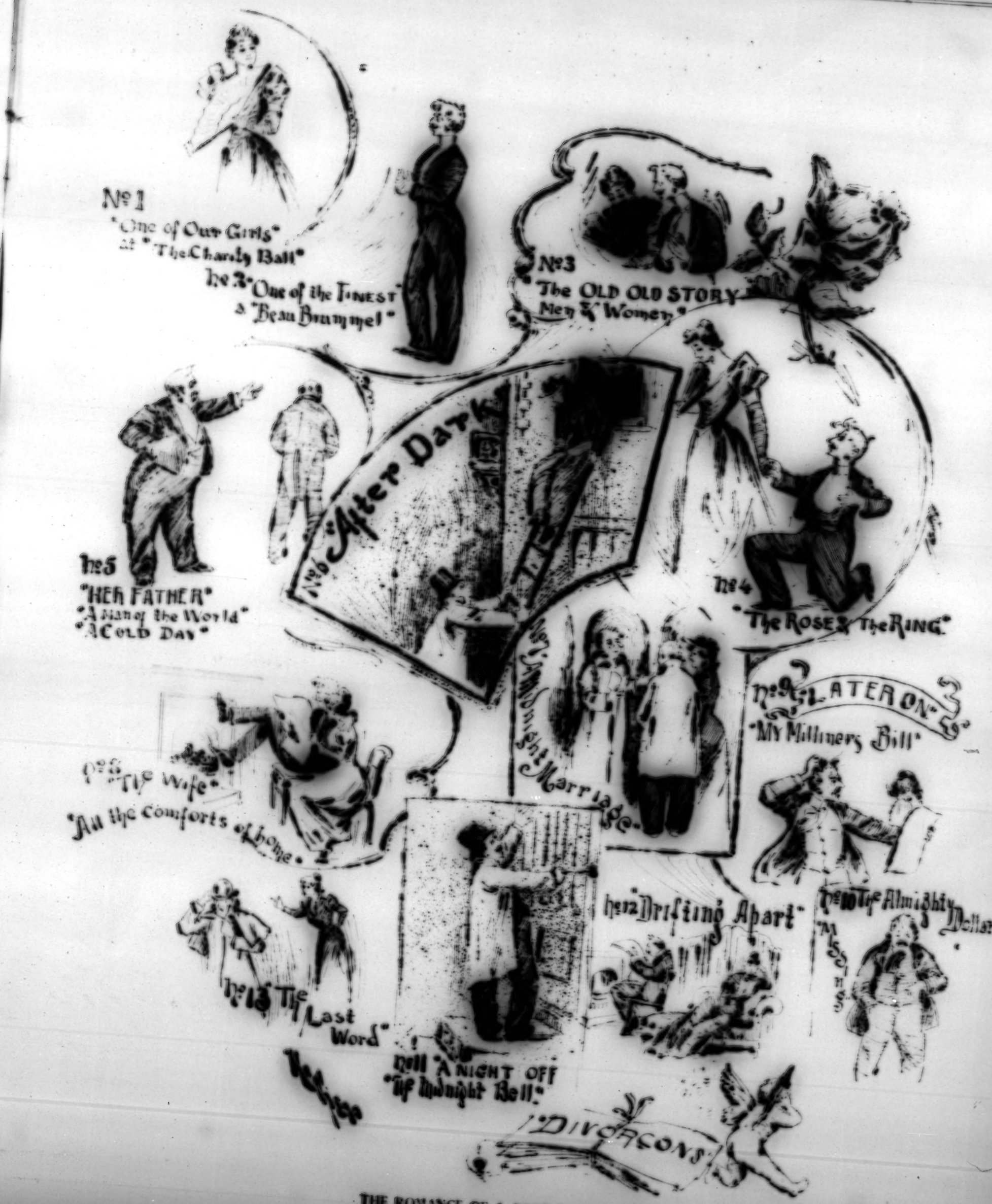

THE ROMANCE OF A POOR YOUNG MAN.

AT THE THEATRES.

Madison Square.—The Pharisee.

Play, in three acts, by Malcolm Watson and Mrs. Lancaster Wallis. Produced March 16.

Geoffrey Landon	Edward Bell
Lord Helmore	Maurice Barrymore
Captain James Foster	Charles L. Harris
Mr. Pettifer	Frederic Robinson
Graham Maxwell	Henry Woodruff
Kate Landon	May Brookyn
Miss Maxwell	Mrs. E. J. Phillips
Maud Landon	Agnes Miller
Katie	Baby de Grignan

DINNER AT EIGHT.

Farce, in one act, by J. O. Archer.

Ribston Pippin	E. M. Holland
Hodkins	F. M. Tyler
Dorothy Dimple	Maud Harrison

The Pharisee is a play with a strong and interesting plot, an excellent group of characters, and a moral. But the plot is not handled with sufficient skill to develop all its dramatic possibilities; the characters are not treated always in a spirit of naturalness, and the moral is the one moral that society refuses to publicly accept and profit by.

When the woman who is the central personage in the play passionately protests against the social injustice that places the brand of everlasting shame and misery upon the erring members of her sex and permits the male sinners to go free, it wins no response from the public. And why? Because this unequal and unfair burden of responsibility has a deeper reason and significance than Kate Landon perceives—a reason and significance that men and women both admit the existence of, if many of them do not understand it.

But we do not intend to go into a discussion of the ethics or the philosophy of the grave question with which The Pharisee deals. Suffice it to say that if the heroine fails to excite that degree of sympathy which the authors probably expected, it is because virtue is still popularly held to have an anatomical relation, and the pity of the average playgoer is likelier to be extended to the husband who is wedded in ignorance to a woman that has fallen—however pure her life may have become—than to the wife. Men are apt to put themselves in that husband's place and judge accordingly, while women are never inclined to be generous toward a sister who has strayed, no matter what may have been the temptation or the extenuating circumstances.

Geoffrey Landon's ideal of woman is based on the character of his mother. He marries Kate, the daughter of a blackleg named James Foster. Kate, brought up under the worst influences, had met Arthur Drysdale in Paris some time before her marriage. He had filled her head with transcendentalism and free-love theories, and she had yielded herself to him. When the horror of her position finally dawned upon her she left him and became a hospital nurse. Later she won the love of Landon. She supposed her father had revealed her past to him and that he, from motives of delicacy, had requested that the subject might never be referred to between them. She was also told by her scheming father that Drysdale had died in India.

She has lived happily for eight years with Geoffrey and the union is blessed with a child. One day Landon's old friend Lord Helmore visits him, tells him how years before he had wronged an innocent woman, says that he is dying from a heart affection and wishes to make such reparation as he may. He asks Landon to become the custodian of a sum of money to be held in trust for his victim should she be found, and leaves with him a packet of letters and a photograph by which the identification may be established. Landon takes the packet, hesitates about undertaking the trust, but promises to give a final answer next day. As Helmore is leaving Kate, unseen by him, enters and in him recognizes her seducer. She learns of the packet and uses every wile to prevent her husband from breaking the seal.

Next day Landon, pursuant to his promise, prepares to examine the contents of the packet in spite of the hysterical efforts of Kate to secure further delay. As he he is about to learn the truth, Helmore appears, takes in the situation, and demands the return of the letters, explaining that he has changed his mind.

Kate's secret is safe. She is free to live out the lie without danger of discovery, if she will. But she cannot bear the burden of guilty knowledge. She prefers to lift the weight of sin and deceit from her soul. She confesses all to her husband, whose heart is softened by a farewell message from Helmore, whom death has overtaken as he was about starting for India.

The elements of this story are strong and intensely dramatic. The authors have made quite effective use of them, but they have not succeeded in producing a work commensurate with the character of the material employed. The construction is faulty. In Act One the logical climax is the recognition of Helmore by Kate, and at that point the curtain should descend. The dialogue is lacking in fluency and directness. Many of the lines spoken by Kate and Geoffrey are cheap in sentiment and conventional in language. But the theme of the play, nevertheless, is so powerful that in spite of Mr. Watson and Mrs. Lancaster's inadequate treatment of it, the spectator's interest is held steadily from beginning to end.

Miss Brookyn had a difficult part in Kate Landon. She acted earnestly and painstakingly. But there was a false note in her pathos and theatric device in her emotional exhibitions. Her facial expression was exaggerated and redundant. There were creditable features in the performance, however—particularly the delivery of the lines which describe society's cruelty to the woman who has made one misstep. Clara Morris in her best days might have played Kate Landon to our satisfaction. We know of no other actress who could do the trying role full justice.

Mr. Bell was dignified and consistent as Landon, who, although he is held up as a Pharisee, seems to be the most misused personage in the play. Mr. Barrymore acted Helmore with more feeling and intelligence than he has shown of late.

Mr. Harris gave a capital comedy performance as Foster, a parent who savors of Thackeray's Captain Costigan and the actress' father in Jerome's Maister of Woodbarrow.

Mr. Robinson was excellent as a bluff and honest solicitor and Mr. Woodruff made a handsome and animated young lover of Maud Landon, vivaciously played by Agnes Miller. Mr. Phillips lent Mr. Harris valuable aid in giving a true comic flavor to the love scenes between the bibulous Foster and the ripe spinster, Miss Maxwell. A singularly clever mite of precocity, Baby de Grignan, acted the child's part remarkably well.

The Pharisee was preceded by a new one-act piece of distinctly farcical quality entitled Dinner at Eight. In this Mr. Holland was amusing as a young man who goes to dine with the object of his affections twenty-four hours ahead of time; who is discovered by her in the act of surreptitiously appeasing his hunger by resorting to her personal repast, and who thereupon proposes and is accepted. Miss Harrison looked and played the young lady charmingly, and Mr. Tyler contributed a clever bit as a wine-bibbing servant who mistakes Pippin for the phantom of a spirits'-saturated brain.

Dinner at Eight is an unpretentious curtain-raiser and it serves its purpose satisfactorily enough, although the comic situations are somewhat far-fetched and the humor sometimes strained.

Star.—The Power of the Press.

Melodrama in five acts by Augustus Pitou and George H. Jessop. Produced March 16.

Steven Carson	Wilton Lackaye
Turner Morgan	Myron Calice
De Wit Norwood	C. G. Craig
Harold Norwood	John E. Kellerd
Sam Freeborn	Charles Dickson
Sidney Varian	Lorimer Stoddard
Mr. Hosford	William Davidge
Joe Hawes	Gus Frankel
Tom Wyatt	G. H. Leonard
Mike O'Callaghan	John Matheus
Annie Carson	Minnie Seligman
May Hosford	Madeline Lucette
Julia Seymour	Adelaide Stanhope
Mrs. O'Callaghan	Mrs. John D. Findlay

The melodrama of New York life by Augustus Pitou and George H. Jessop, which was produced at the Star Theatre on Monday night, under the title of The Power of the Press, proved quite a success for the stage carpenters and scene painters.

There was a fine exterior of the Manhattan Athletic Club House, with realistic reproductions of a shipyard at Astoria, a wharf on the East River, and a bark at anchor off the Battery. The last named scene was elaborate and picturesque, and was greeted with prolonged applause.

Stripped of its scenery, however, the play has little to distinguish it from the conventional type of melodrama that has tried the good nature of dramatic critics to the utmost during the past decade.

Suffice it to say that the authors have provided a full-length portrait of a melodramatic villain, who cherishes a lustful inclination for the hero's wife. The hero is unjustly convicted of the villain's crime, and after serving five years in Sing Sing has a hard time to get work, owing principally to the villain's secret persecution. When the hero has come to the end of his tether it is suggested that he try the power of the press. This works like magic. The villain proves to be a counterfeiter, and is nabbed by the river police just as he is about to escape on a bark sailing for Rio Janeiro.

The strongest scene in the play is that in which Steven Carson, after his release from Sing Sing, appeals to his former associates and fellow-workmen in the shipyard to allow him to return to his bench, in order to keep his wife and children from starving. After his pathetic eloquence has overcome their disinclination to work alongside of an ex-convict, a delegate from the Labor Union steps in to frustrate their humane intentions, as it is against the labor code to tolerate a convicted felon among honest workmen.

In the last act it is made clear with considerable prolixity of dialogue that every blot has been removed from the Carson escutcheon, and a document to which Governor Hill's signature is appended is read to the audience to further convince them that Carson has had his full rights as an American citizen duly restored.

Wilton Lackaye had little opportunity for brilliant character acting in the role of Steven Carson, but acquitted himself with his usual histrionic cleverness. Myron Calice was an ideal selection for the melodramatic villain.

The pugilistic prowess of De Wit Norwood, a member of the athletic club, was illustrated with some realistic slugging by C. G. Craig in the first act. Mr. Craig's voice, however, was out of training, and his hoarseness sadly interfered with his elocutionary efforts throughout the rest of the play.

John E. Kellard as Harold Norwood was a trifle too overwrought in his passionate outbursts to suit a Broadway audience, but was otherwise satisfactory. Charles Dickson also overacted at times, but the piece does not abound in comedy characters, and his vivacity in the part of Sam Freeborn was in the nature of a humorous oasis.

Another good comedy sketch was contributed by Gus Frankel as Joe Hawes. Mr. Frankel's reproduction of a "tough crook" was done to the very life, and deserves to rank with the tough girl of Ada Lewis in Reilly and the 400.

Lorimer Stoddard had a suitable role as Sidney Varian, an effeminate dude, and William Davidge portrayed the character of Mr. Hosford with artistic merit.

Minnie Seligman made the most of her opportunities as Annie Carson, but was unable to extricate the part from its colorless conventionality. Adelaide Stanhope was more fortunately equipped with histrionic groundwork, and did some very effective acting as Julia Seymour. Madeline Lucette in the ingénue role of May Hosford strengthed the impression that she is able to shine in comedy as well as in comic opera.

People's.—Cruel London.

Melodrama, in five acts, by Frank Harvey. Produced March 16.

Phillip Clyde	John Glendenning
Ralph Dallas	Frederick W. Sidney
Garrick Jowes	Joseph Herbert
Dr. Mallorie	W. J. Constantine
Algy Carew	Foster Platt
Helen Clyde	Kate Claston
Nancy Dallas	Mrs. McKee Rankin
Hilda Carew	Vida Croly
Tilda	Kenyon Bishop
Matron Varley	Mrs. Henry Vandenhoff

Cruel London, a play imported from England—where it was known as Judge Not—was produced for the first time in this country on Monday night at the People's Theatre, and was greeted by a large audience with many marks of approval.

The piece is a melodrama of accentuated type, of time-worn incidents, of rampant dialogue, and of stale sentiment.

In the first act, the villain leaves a stolen diamond necklace in the room of the heroine. Detectives find the necklace, and, as circumstantial evidence, it causes her to be sent to prison for five years. Then the good people in the play lead a life of misery through four acts, and the bad people thrive. In the last act, of course, the polished villain is exposed, the virtuous husband and wife are united, and the comic lovers chuckle.

Frank Harvey, the author, has evidently read East Lynne.

Cruel London is as strong and as possible a melodrama as the majority of those now on the road. This class of play has no artistic merit, but has its place, as it supplies a demand.

Kate Claston as the heroine was rather hysterical, but at times infused considerable pathos into her voice. Mrs. McKee Rankin did some excellent character acting as a wronged wife.

John Glendenning, as the hero, was efficient. Frederick Sidney, who personated the villain, deserves praise because he did not rant. That comical comedian, Joseph Herbert, late of the comic opera stage, played the part of Garrick Jowes, a retired tragedian, with vim and with quaint humor.

Fourteenth St.—The Irish Minstrel.

The late Fred. Marsden's romantic drama, The Irish Minstrel, was played on Monday night at the Fourteenth Street Theatre before a good audience.

The genial and inspiriting influence of the ever popular and bright comedian, W. J. Scanlan, in the part of Larry O'Lynn the minstrel, made itself felt throughout, and met with appreciative applause.

Robert McNair acted the part of Morris Cregan satisfactorily, although the role is too conventional and melodramatic to admit of much novelty of treatment.

Billie Sackett as Mrs. Bridget McKay was clever and amusing. Dan Cregan proved a somewhat conventional villain, and J. O. Labrasse as Robert Wynbert laid himself open to similar criticism.

Thaddeus Shine gave a good character sketch of the rascally agent, Mat. Dougan. Cecil Wallace as Maggie McKay was pretty bright and clever, while Mattie Ferguson as Nellie Cregan was tame and amateurish.

Grand.—Thatcher's Minstrels.

Minstrel entertainments as a rule have a certain irresistible magnetism for the average theatregoer, and Thatcher's Minstrels, which opened the week at the Grand Opera House on Monday night, proved no exception.

The first part was particularly strong in vocalism. Among the soloists Raymond Moore, R. J. Jose, Thomas Lewis and H. W. Frillman were the most prominent.

The humor was supplied by the inimitable Thatcher, assisted by Burt Shepard and Thomas LeMack.

In the olio, the acts of Frank La Mondue, a slack-wire equilibrist, and Wood and Shepherd, an eccentric musical team, deserve special mention.

As an afterpiece the Fête of the Gondoliers was disappointing, although richly and correctly dressed.

Windsor.—The Wife.

A competent company, under the management of Daniel Frohman, repeated on Monday night at the Windsor the Lyceum Theatre success, The Wife.

The play was entertaining and pleased a large audience. The performers and performance were frequently applauded.

The Wife will continue throughout the week.

Standard.—Vaudeville.

Refined vaudeville has lost its drawing power in houses not devoted to that class of entertainment.

This was shown on Monday night at the Standard Theatre. J. M. Hill had provided a first-class company of clever people to fill in the week before U and I makes its appearance, but the audience, however appreciative, was by no means large.

The specialty artists included Alexandroff Brothers, St. Felix Sisters, Lottie Gilson, John W. Ransone, Yank Hoe, assisted by Omene, and many others.

Niblo's.—McKenna's Flirtation.

Incessant laughter was the order of the night at Niblo's on Monday evening.

Hugh Fay is still too ill to appear, and the role of Michael Ryan was personated by Frank J. Keenan in a very able manner.

William Barry was as amusing as ever in the part of the contractor, Timothy McKenna.

Florence Ashbrooke was seen to advantage as Mary Ellen Ryan, and the rest of the company gave good support.

Jacobs'.—The Fairies' Well.

Carroll Johnson seems as much at home now, in Hibernian character work, as he did formerly in burnt cork on the minstrel stage.

This was evidenced on Monday night at Jacobs' Theatre, when Mr. Johnson made his first appearance in New York as an Irish comedian, and proved himself to be a very capable actor in that line of work.

The star was supported by a good company, and Aldrich Knight made quite a hit as the villain.

Koster and Bial's.—Variety.

An unusually good entertainment is offered by Koster and Bial this week.

The bill includes the Ginseretti Troupe of marvelous acrobats, Edith Krashe, Duval, Walter Hyde, Alexandroff Brothers, Jutan, Carmencita.

The burlesque, entitled The Dandy Dragoons, is greeted nightly with laughter and enthusiastic applause.

At Other Houses.

The Nominee is proving a strong card for Nat Goodwin, whose engagement at the Bijou continues to be prosperous. Next Tuesday will bring the 50th performance of the comedy, and souvenirs will be distributed.

The last performances of The County Fair will be given this week and next at the Union Square. The concluding nights of Neil Burgess' sojourn are attended with such large audiences as have marked the whole of his exceptionally successful engagement. Thou Shalt Not will follow The County Fair.

Hands Across the Sea is the attraction at the Columbus Theatre this week.

All the Comforts of Home is booming at Herrmann's. The 100th performance will bring forth souvenirs on April 10.

Lawrence Barrett did not appear in Richelieu last Monday evening, his place being taken by John A. Lane. Mr. Booth was applauded as the Cardinal and Miss Gale played Julie de Mortimer.

Reilly and the 400 continues to pack Harrigan's Theatre. It is beyond question the brightest, jolliest, cleverest piece that Mr. Harrigan has written and it is played to perfection by the best company he has yet managed.

The Old Homestead has not much more time to stay at the Academy.

Poor Jonathan's phenomenal business at the Casino shows no diminution. The theatre has all the visitors it can hold nightly.

Nerves bids fair to test the Lyceum's capacity for weeks to come.

Mr. Willard's splendid acting in Wealth at Palmer's is a source of pleasure to his constantly increasing circle of admirers among the public of this city. It is generally conceded to be the strongest performance that he has given during this notable engagement.

At Tony Pastor's this week, Jenny Hill gives several new songs and impersonations while the rest of the entertaining programme is furnished by Harry Kernell, Maggie Cline, the Russells, Ross and Fenton, the Julians, the Caron Brothers and other first-rate performers. Treasurer Sanderson's benefit will take place on Thursday afternoon.

Love and War will be played this and next week at the Garden Theatre. The succeeding production will be Daudet's L'Obstacle, christened Betrothed in its English dress. A cast of excellent quality has been selected for this play, headed by Agnes Booth.

A Straight Tip's career at the New Park is attended with the utmost prosperity. A souvenir will be given on the 75th night—next Monday.

Men and Women will be played at Proctor's another week. Then Mr. Wilkinson's Widows will be presented by a capital group of comedy actors.

AFTER FREE TICKETS.

Not long ago the *Century Magazine* printed an article entitled "How London is Governed." It should have been called "not" governed. London's contest over theatres is an absurd one. The County Council are attempting to get this control. Unfortunately, many members of it aim at having free boxes, stalls and orders, and are harassing managers, who have all printed cards of remonstrance.

Mrs. John Wood's card was the cleverest. She used her best rhetorical wiles in it, and ended by saying that if the council would take hands off she would, as Lady Gay Spanker, apostrophize the council thus: "Oh, that you members had one mouth that I might kiss it." But really the managers need not bother, for parliament will never give the local authorities the power they wish.

It was always hard to understand why theatres should require to be licensed any more than picture galleries, concerts or oratorios. And especially, why license proceeds should go to a juvenile prison in New York on the theory that theatres beget vice and crime. Mayor Hall, aided by Managers Palmer and Moss, had this stigma repealed, but the fanatics restored it. Then it was repealed again.

REFLECTIONS.

H. C. Wetmer has been engaged as advance representative of Josephine Cameron's company.

Charles Melville is to manage Lottie Williams, next season, in New York Day by Day.

The Gods and Men has closed after a two weeks trial.

There was a temporary panic on Monday evening at the Thalia Theatre caused by a false alarm of fire. A rush was made to the doors, and several women were trampled under foot. The curtain was quickly raised and the excitement subsided.

The Actors' Fund trustees, last Thursday, voted $250 to Anna Dickinson, who is poor and demented.

Carrie Wyatt has replaced Esther Lyon in the Von Yonson company.

THE MIRROR HAS REMOVED TO 1432 BROADWAY.

STAGE TALKS AT THE ALDINE.

Last Thursday evening the Aldine Club gave its second reception of the season in its handsome and artistic home on Lafayette Place. "Stage Talks," by divers speakers, formed the chief feature of the evening's entertainment, and many professionals, playwrights, critics and managers were present as guests of the Club. Thomas W. Wood, President of the Club, presided, and Hamilton Wright Mabie was the clever master of the ceremonies.

Franklin H. Sargent, of the Lyceum School of Dramatic Art, was the first speaker. He dwelt briefly on the advantages of schools of acting. The great trouble with the American actor, said Mr. Sargent, was that he had not received that training and that education that actors abroad enjoy. A thorough course of training was now beginning to be recognized as essential to the young actor's success, but this improvement had only been achieved of late years. By educating the actor, like any other professional man, the dramatic vocation might be placed on a par with the other professions.

Hamilton Bell had several good things to say about the costumer in the theatre. No actor, he said, could attempt to give a faithful representation of his part without fidelity in the matter of costume. Mr. Bell then proceeded to describe, somewhat facetiously, the astonishing vagaries of the property man. Mr. Bell was of opinion that simplicity in costuming was the only safe one, anything else being sure to distract attention from the actors, who are the salient features of the picture.

W. H. Day, the theatrical architect, thought that a lot of nonsense had been talked about the wonderful improvements in stage settings in recent years. There had not been a single improvement since 1790 except the electric light and gas. The best scenic artists Mr. Day has ever known were those that could not paint at all. Almost as much might be said about the people who write plays. The average dramatist knows nothing about the stage. To all literary men contemplating writing plays Mr. Day offered this advice: "When you write a play, consult a stage setter before handing it to the manager. Then, when the manager reads it, he'll think you know all about your business, and you, in turn, will think he knows all about his."

Charles Barnard rose to say a few words on behalf of the playwright. Without the manuscript the dramatist brings to the manager, the occupations of manager, stage manager, scenic artist and costumer would be gone. The art of playwriting, he thought, was the greatest art in the world.

After a few pleasant observations by Evert J. Wendell on the amateur stage, Harrison Grey Fiske said a few words about the mission of the dramatic journalist. He said: "The dramatic journal stands in a closer relation to the stage than does the daily newspaper. It circulates among actors, managers and playwrights, and it aims to be their guide, philosopher and friend. I believe there is an idea in certain quarters that the dramatic journal is not so free and independent as could be wished. Some persons cannot see how a journal that draws its sustenance from a constituency that is reputed to be both sensitive and commercial can express its opinions candidly and preserve its existence. They seem to think that the dramatic journalist spends his days chained on the ragged edge of expediency, straining his eyes toward the pleasant pastures of art, where the unfettered critics of the daily press frisk joyously in the happy sunshine. That's a mistake. The dramatic journalist, provided he has won the confidence and respect of the men and women on whose public endeavors it is his business to sit in judgment, is not only privileged to say his say, but enjoys the knowledge that his strictures will be carefully read."

A NEW THEATRE FOR ST. LOUIS.

The new Opera House at the southeast corner of Tenth and Pine Streets, St. Louis, now being built, at a cost of $100,000 by Messrs. J. B. McElfatrick and Son, the theatrical architects, will be of imposing appearance, having an observation and illuminating tower 125 feet in height and 20 feet square, which will be visible from all parts of the city.

The front on Tenth Street will be quite original, having a handsome design in terra cotta surmounting a double elliptical balcony and bay window 48 feet in width and glazed with colored cathedral glass. The arrangements for safety from fire are very complete, the New York fire and construction laws having been followed by the architects.

The main building has an area 6 feet wide on one side, separating it from the stores and offices, and an alley-way of 15 feet on the other. The auditorium rests upon the solid foundation and everything is fire-proof throughout. The heating, lighting and ventilating arrangements are in accordance with the latest scientific systems. The boiler-room is isolated from the theatre.

The exits which can be opened by electric apparatus, are thirteen in number on the first floor and on the upper floors there are a number of exits with fire escapes. The reservoirs supply twelve sets of firehose. The stairways are ample and the main entrance is a spacious lobby with entrances on both streets.

The seating capacity is 2,200, and the space allotted to the chairs the same as the Broadway Theatre. The theatre proper is 68 feet wide between walls and is very elegant in construction and decoration. The richly ornamented boxes and balconies are in the style of modern Renaissance. The boxes are elegantly formed canopied balconies supported by twisted and fluted pillars. The ornamental portion of the ceiling is 36 feet in diameter, meeting a splayed arch of the proscenium, the opening of which is 37 feet 6 inches square.

The orchestra has a feature of unique novelty. A pit is constructed in front of the stage in which a floor is capable of being raised at will on the plan of a stage trap. During the act this will be lowered, taking the musicians out of sight; between the acts they will be raised. When desired this trap goes to the level of the floor and the space used for seating, while the musicians play in a spacious music-room under the stage. A number of commodious dressing rooms are in the basement and stage floors, with ample ventilation for each room.

The stage proper is 43 feet deep by 68 wide, and is 63 feet clear to the rigging loft, with two fly galleries, the first of which is 25 feet from the ground. Separate accommodations are arranged for scene-dock, bill-board room and other necessary matters. The stores in the building are expected to yield an income which will reduce the rental of the theatre proper to a nominal interest on the capital and thus facilitate liberal arrangements in the actual management. Oliver Hagan will be the manager.

A COMEDY REVIVAL.

The next production at the Lyceum Theatre will be a radical departure. Old Heads and Young Hearts will be presented. This will be the first of a series of annual revivals at the Lyceum.

Daniel Frohman believes that this arrangement will foster a taste for the best specimens of the dramatic literature of the past. The players will be attired in the picturesque dress of the period of 1835-40, a feature of the comedy that has been often neglected in this country.

The costumes, scenery, decorations and furniture have been designed by William H. Day, and are reproductions of the fashions of the period in which the action of the play is laid.

W. J. LeMoyne will, for the first time in this city, essay the character of Jesse Rural. Herbert Kelcey and Nelson Wheatcroft will play Littleton and Tom Coke; Georgie Cayvan will play Lady Alice; Charles Walcot will play Captain Rocket, and Effie Shannon Rocket's daughter Kate. Mervyn Dallas, a recent addition to the company, and Mrs. Wiffen will have the parts of the Earl and Lady Pompion. Fritz Williams as Bob and Cyril Scott as Charles Roebuck will complete the cast of the principals.

The time fixed for the presentation of Old Heads and Young Hearts is the first week in April. Nerves will run until then.

THE GREATEST "GREATEST SHOW"

Fifty ballet girls, of all ages, heights and proportions, were pirouetting in the large hall of the Barnum and Bailey permanent quarters, at Thirty-sixth Street, on Monday morning.

There were blondes, brunettes, and a few with crimson locks. They were dressed in colors that would make a rainbow blush. They were the advance guard of the ballet that Imre Kiralfy is rehearsing for Nero, or the destruction of Rome, which will be seen at the Madison Square Garden on March 26, in connection with "the greatest show on earth."

Most of them arrived Sunday on the *City of New York*. Imre Kiralfy had selected them from Vienna, Berlin, Milan and other places where the best ballet dancers are supposed to frolic.

In the midst of this gay group stood "Tody" Hamilton, Barnum's complaisant press agent, and a representative of THE MIRROR.

"As you no doubt know," said Mr. Hamilton, "Mr. Barnum has been feeble and in very poor health this Winter. He is now past eighty, and he realizes that he will not see his show many more years. He is very plucky, however, and counts on reviewing the street parade, as usual, from the balcony of the Metropolitan Hotel."

"The show will, of course, be greater than ever before?" queried the reporter who had read last year's advertisements.

"Oh, yes," replied Mr. Hamilton; "we have striven to outdo ourselves this year. The new Madison Square Garden amphitheatre will not hold as many people as the old one held, but we shall have fully as much room for the performance. There will be three rings, two platforms, and the track. Kiralfy's Nero will not be the Nero seen on Staten Island. There will be new ballets and new acts."

A HIGH GRADE THEATRE.

Manager F. F. Proctor has brought the blessings of Albany on his head for having decided to leave to his latest theatrical acquisition in that city its old name of the Leland Opera House. The local papers are all enthusiastic in their expressions of gratitude.

In a letter to the local press Mr. Proctor states that the bookings of Proctor's will be transferred to the Leland, and the Leland bookings to Proctor's, thus giving the high-grade attractions to the Leland. When these high-grade attractions cannot be procured Manager Proctor says he will close the theatre.

The name of Proctor's Theatre will be changed to the Albany Theatre.

GLEANINGS.

EDWARD HARRIGAN'S benefit for the Actors' Fund will be given on the afternoon of April 6. Reilly will be the attraction.

HARRY SANDERSON'S annual benefit will occur on Thursday afternoon at Tony Pastor's. A very strong specialty bill will be presented and Mr. Sanderson's friends—whose name is legion—have taken nearly all the seats in advance.

HARRY HILTON, an English actor, arrived by a sailing vessel last week from South Africa. He told a story of misfortune and privation, and he said he would return to London as soon as possible.

THE business of Only a Farmer's Daughter at the Standard last week was large.

LILLIAN PRICE, the English skirt dancer, will appear in You and I at the Standard next week.

JOHN A. BRIEN, late of the Daniel Boone company, is organizing a company to play The Celebrated Case. Lizzie Seymour, of the Seymour-Stratton company, will be the leading lady.

MANAGER ROBINSON has leased the Star Theatre at Buffalo for five years from Emanuel Levi, and will take possession of the house on Aug. 3. He also controls a theatre in Toronto and one in Detroit.

IT is reported that P. T. Barnum will put up a building to cost $125,000, as a gift to the historical and scientific societies of Bridgeport, Conn.

O'DOWD'S NEIGHBORS, with Mark Murphy as the star, will be sent out on the road in a few days. Several very clever people have been engaged, including the Irish comedian Sam J. Ryan. It is thought by the management that the piece will prove one of the money-makers of the season.

SEVERAL dead beats are going about among theatrical people pretending to be actors in distress. THE MIRROR has a clue to several of these worthies and will give particulars concerning them before long.

MANAGER MART HANLEY is arranging an extra matinee to be given at Harrigan's Theatre, on Monday afternoon April 6, for the benefit of the Actors' Fund. The entertainment to be given will be Reilly and the 400 by Edward Harrigan and his versatile company. Dave Braham and his entire orchestra have volunteered.

EDWARD TEMPLE, the vocal comedian, Kate Chester, Eugene F. Eberle and C. A. Prince, have been engaged for Winnett's comedians in His Nibs.

MARGUERITE FEALY and little Maude Fealy have been engaged by Edwin Arden for Raglan's Way.

STUART ROBSON will present is Marriage a Failure? for the first time in this city during his engagement at the Union Square Theatre, which will begin on April 27.

JOSEPH PALMER has been highly complimented for his effective stage management of the recent production of the musical comedy, Gods and Men, at the Academy of Music, Washington, D. C. The piece, which is an ambitious attempt to satirize American politics, was written by a clever newspaper man. The ancient deities are made up in the comedy to resemble the famous politicans. The Washington press spoke in eulogistic terms of the performance.

KLAW AND ERLANGER are arranging a tour for Carmencita next season. They have already booked her in most of the large cities. She will be supported by a burletta company and by a troupe of Spanish students, who will be engaged in Spain.

T. H. WINNETT has purchased from Edward Holst the American rights to a farce-comedy entitled His Nibs the Baron, adapted from a Danish piece which had a run at the Theatre Royal, Copenhagen, Denmark. The play has been booked for a Spring season in the leading houses.

SLAVES OF A CITY is the title of a new melodrama by Edward Holst of this city, which is soon to be produced in London. The play is now in the hands of William Terriss, who will arrange for its production. The play is said to have a strong dramatic story and novelty in scenery. Mr. Howell, of the Madison Square Theatre, is a part owner of the play and expects to have it produced in this country within a short time

THE BULLFIGHTER, adapted by Marie Madison from the Spanish play, El Toreador, was produced by Henry Belmer's company at Worcester, Mass., last Monday. The company includes Hal Clarendon, R. S. Lysle, R. F. Maurice, John Sheean, H. A. Shelden, Thomas Barrett, Mervyn Dallas, Julia Gilroy, Mamie Bryden and Zelda Worth.

WILL G. MACK has replaced Karl Hayden as press agent of Hi Henry's Minstrels.

BY a fire that occurred in a neighboring drugstore last Saturday evening, Hooley's Theatre in Chicago was damaged to the extent of several thousands of dollars.

THE Hanlon-Volters, when they close their present engagement with Rich and Harris, on March 19, will appear for several weeks at Forepaugh's Theatre, Philadelphia.

W. J. HENDERSON, musical critic of the *Times*, delivered a lecture last Monday afternoon at the Lyceum Theatre, taking for his subject the classic and romantic in piano music. He was assisted by Alexander Lambert, who performed on the piano.

SPEAKING of THE DRAMATIC MIRROR'S removal to Broadway and Fortieth Street, the Brooklyn *Citizen* facetiously remarks: "Advance agents will, before long, have a hard time hoodwinking Yonkers if New York keeps moving at such a rapid pace."

LESLIE CARTER closed her season last Saturday in Kansas City.

THE tour of Cora Tanner closes this week.

LILLIAN CLEVES has returned to this city. She will soon reappear, playing leading busines.

RUSSELL'S McGinty company, The Blue and the Gray and The Great Metropolis close season this week.

LILLIAN CHANFORE has been engaged to play the part formerly played by Marie Burroughs in Captain Swift.

FREDERICK PAULDING, during his tour with the Jefferson-Florence company this season, has received many social attentions. At Detroit recently three receptions and a dinner were given in his honor.

CLARA MORRIS will open her next season at the Fourteenth Street Theatre, Sept 21.

E. G. STONE has engaged Edmund Collier, George Wessels, Helen Beaumont, Mildred Hall and E. G. Spangler to support Lillian Lewis this season. They will open March 30 in Credit Lorraine and will tour California.

ODDLY enough, the copyright bill that was recently passed by Congress is referred to as the "international copyright bill." Although it provides for international copyright arrangements it is, in fact, simply an amendment to the domestic copyright law.

NEXT week Augustin Daly will present his annual Shakespearean revival, which this time will be Love's Labor's Lost.

Texas Siftings, apropos of Dixey, Rice Charles Coghlan, et als., asks: "Why is it more humorous for an actor not to pay his just debts than for any other person?" We give it up, but our contemporary is an authority on humor, and it should furnish the answer to its own conundrum.

LAWRENCE BARRETT will make a Becket the novelty of his next season. It will be played at the Chicago Opera House early in the Autumn.

WHEN Mr. French's production of Betrothed at the Garden Theatre shall have run its course, Richard Mansfield shall return to that theatre for a long engagement.

THE Clemenceau Case epidemic has broken out with increased virulence. To show the bad taste of a portion of the public it is stated that A. F. Arthur's company in this disgusting exhibition made over $3,500 on the week at Niblo's.

SHENANDOAH'S first appearance on the East side of town will be made at the Windsor on April 6.

THE mother of Ada Lewis, of Harrigan's company, died last week in San Francisco.

JAMES O'NEILL was to have played The Dead Heart at Proctor's Twenty-third Street Theatre for four weeks, beginning March 30. The management having cancelled this time, Mr. O'Neil has begun suit for breach of contract.

ROSE COGHLAN will give Lady Barter for the first time in New York at Palmer's on April 27. Augustus Pitou having given up the final fortnight of his contract with Miss Coghlan, she will then appear under her own management.

"THE NEW YORK DRAMATIC MIRROR is devoting its columns to the good work of exposing play-piracy, and its articles on that subject are right to the point."—*Seattle Dramatic Star*.

THE new play that E. E. Kidder has written for Sol Smith Russell will be produced at Philadelphia on April 6. The title is Bewitched.

W. A. BRADY has been making many changes in W. W. Randall's offices, 1145 Broadway. He has rented for his own use two-thirds of the space. He intends to remain in New York permanently.

A PERFORMANCE of Young Mrs. Winthrop will soon be given by professionals at the Lenox Lyceum.

BEATRICE LEE will play Mrs. Ralston in the Jim the Penman road company.

THE tour of The Soudan has been arranged for next season. Thirty-four weeks have been booked. Two special cars will carry the scenery. James A. Herne will direct the production.

ROLAND REED commences his next tour at the Boston Museum, Aug. 17.

H. S. TAYLOR, the theatrical agent, intends to engage once more in the old business that he had before he sold out to Klaw and Erlanger. He has accordingly leased a building on Twenty-eighth Street, opposite the Frohman Exchange. Most of the room on the four floors has already been rented by out-of-town managers whom Mr. Taylor will represent in New York. It is rumored that there is considerable feeling between Klaw and Erlanger and Mr. Taylor. Lively competition may be expected.

MARGUERITE FISH and Charles Warren will sail on the *Germanic* to-day (Wednesday) for this country. They will open March 30 with Tony Pastor in Boston at the Howard Athenæum.

STUART ROBSON denies in emphatic terms the report of his engagement to May Waldron. "This story has been started by some theatrical scandal-monger," says Mr. Robson. "My wife has been dead only eight months. I am old enough to be Miss Waldron's grandfather. I do not care as far as I, myself, am personally concerned, but I regret exceedingly these false and malicious reports out of regard for my daughters as well as Miss Waldron's feelings. Miss Waldron is a mere child as compared to myself. My married life shows how dear to me was my late wife. I desire to deny emphatically the existence of any engagement between myself and Miss Waldron."

THE NEW YORK
DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Professional cards, $2 per line for three months.
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NEW YORK. - - MARCH 21, 1891

****The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—The Nominee, 87 t.
BROADWAY THEATRE—Booth-Barrett, 87 t.
CASINO—Poor Jonathan, 8:15 p. m.
FOURTEENTH ST. THEATRE—The Irish Minstrel, 87 t.
GRAND OPERA HOUSE—Thatcher's Minstrels, 8 p. m.
HARRIGAN'S THEATRE—Reilly and the 400, 87 t.
H. R. JACOBS' THEATRE—The Fair Ex' Well, 87 t.
KOSTER AND BIAL'S—Variety and Cabaret, 87 t.
LYCEUM THEATRE—Nerves, 8:15 p. m.
MADISON SQ. THEATRE—The Prisoner, 8:30 p. m.
NEW PARK THEATRE—A Straight Tip, 8 p. m.
PALMER'S THEATRE—Wealth, 87 t.
PEOPLE'S THEATRE—Cruel London, 8 p. m.
PROCTOR'S THEATRE—Men and Women, 87 t.
STAR THEATRE—The Power of the Press, 87 t.
TONY PASTOR'S—Tony Pastor's Co., 87 t.

CONCERNING MRS. CARTER.

We publish elsewhere a communication from Mr. E. D. Price, the manager of Mrs. Leslie Carter, wherein that usually temperate gentleman loses his self-control and employs certain adjectives and epithets that fit neither the facts nor the circumstances of the case.

Our issue of March 7 contained an item of news which read: "Mrs. Carter's season, *it is said*, will close one week from next Saturday. Business has been bad and the losses have reached a large figure."

The information on which this paragraph was based reached us from a source we believed to be trustworthy. It was further corroborated by despatches to the *Herald* and other daily journals of this city, setting forth substantially the same condition of affairs, but not—as in the case of The Mirror—in the form of a report or rumor. We have not, by the way, noticed corrections of the statements in these despatches from Mr. Price.

We disclaim any intent to do Mrs. Carter an injustice, and we are happy to accord Mr. Price space for his denials—adjectives and all—and to give his star the benefit of the doubt they raise concerning the pecuniary results of her first starring tour.

Perhaps the truest indication of The Mirror's attitude toward Mrs. Carter in her professional capacity is furnished by the lady herself in a letter she sent to us after her début wherein she expressed her grateful appreciation of The Mirror's impartiality and paid a glowing tribute to its freedom from prejudice in matters of criticism.

We entertain no hostility to Mrs. Carter, but we do not approve of the sort of publicity she acquired in the courts, or believe in the conversion of unsavory notoriety into capital for stage purposes.

Mrs. Carter, however, demonstrated her ability to occupy the place she assumed on the boards, and, if the end did not justify the means, it at least warranted the setting aside of other considerations in her treatment by the press.

In conclusion, we desire to compliment Mr. Price on his managerial enthusiasm and to testify our delight at the chivalric sentiments he expresses with such singular facility in the communication before referred to.

A FORESEEN FATE.

The fate of Manager Hammerstein's attempt to establish a stock company in Harlem was foreseen. Had the experiment succeeded it would have been little less than a miracle.

Several essentials to success were lacking in Mr. Hammerstein's venture, chief among which might be mentioned a promising field, a sufficient quantity of good plays, a well-balanced company and managerial experience.

Harlem is a residential section of the city: it has no transient or floating population; all things being equal its theatregoing inhabitants prefer a trip via the elevated roads to the places of amusement in the brighter, gayer portions of the town to giving their patronage at home when there is no other inducement offered than an appeal to local pride.

Mr. Hammerstein plunged into the stock business without adequate dramatic material. His first production was the veriest trifle of farce-comedy, and his second was The Pillars of Society! Any tyro at management might have known that Ibsen's dull play would keep people away from the theatre rather than draw them to it.

A successful stock company is a growth. It demands at its head a politic, shrewd, experienced manager—a man of taste and culture, who has mastered every detail of the multifarious duties behind and before the curtain, and who possesses and exercises a trained judgment. It must have actors that contribute to the homogeneity which is the stock company's chief strength and principal charm. It must acquire a knowledge of the best traditions and carefully preserve them. Indeed, it must have many qualities that were wanting in Mr. Hammerstein's forlorn effort.

We think that Harlem will liberally support two or more combination theatres, playing attractions one week at a time, but it has shown its unwillingness or inability to respond to quixotic departures from that policy.

A STAGE SPOOK.

Is it not about time for reputable managers to relegate notorious characters and other freaks to the dime museum platform? A spook priestess might serve as a veritable curiosity alongside of the fat woman or the bearded lady, but otherwise she should be kept out of sight.

It is a mooted point whether the authorities should not have prohibited the model scene in The Clemenceau Case. It is much more shocking, however—to our æsthetic sense of beauty, at least—to see an ancient accumulation of adipose tissue trying to caper about the stage like a giddy school girl.

A fat spook priestess is not an edifying spectacle. There is a Yankee saying that "you cannot dress up an old piece of mutton to make it look like lamb." The priestess will do well to return to her spooks or join the noble army of freaks.

PERSONAL.

Ford.—Mattie Ford, the daughter of John T. Ford, made her début in Julia Marlowe's company last week.

Russell.—Phœbe Russell, formerly of Augustin Daly's company, intends to return to the stage next season.

Carnes.—Mason Carnes, one of the authors of The Real Cedric Erroll, has completed an adaptation from the French. It is a drama in four acts and is called Philip Bayard.

Oliver.—Olive Oliver joined the Alone in London company in Syracuse last week. She is said to have made a hit in the part Cora Tanner used to play.

Wolstan.—Lelia Wolstan, who has been seriously ill for the past week, is now regaining her health.

Winnett.—T. H. Winnett has decided on calling his new musical comedy His Nibs, the Baron. The musical numbers will be composed and arranged by Edward Holst, the author. Several specialties will be introduced.

Drew.—Grace Esther Drew, a clever young actress who attracted attention in the New York production of Shenandoah, had an interesting article on "Elocution on the Stage" in a recent issue of the *Sun*.

Field.—Kate Field paid a flying visit to New York last week. She went to the opera, lectured Saturday night at Chickering Hall on Charles Dickens, held an impromptu reception on Sunday, and returned to Washington the fore part of the week to attend to her editorial duties.

Hill.—Jenny Hill has become the rage. There is as much curiosity to see her as to see Carmencita among the inhabitants of fashionable New York. Seats at Tony Pastor's are engaged far ahead, and late-comers are certain to find standing room only—and precious little of that. Miss Hill's popularity has eclipsed that achieved by her predecessor, Bessie Bonehill.

Hatton.—Joseph Hatton has accepted an invitation to address the Goethe Society, next month, on the subject of English novels and novelists.

Leontine.—Mlle. Leontine appeared in a *pas seul* at the Metropolitan in the last performance of Dresden China, and won approval from a large audience. Mlle. Leontine, who is only sixteen years old, is the daughter of J. L. Morgan, stage-manager for Denman Thompson. It is his intention to send the young lady to Italy next May. She will study for two years under a famous teacher of dancing in Milan.

Rosa.—During Patti Rosa's engagement at the Tabor Grand, in Denver, the local lodge of Elks complimented her by attending the Thursday night performance in a body. A pleasant feature of the affair was the presentation to Miss Rosa of a mammoth floral elk, whose real antlers were covered with flowers. At the finish of one of her specialties she was literally pelted with flowers, thrown by her Elk admirers.

Lander.—Frank Lander has been engaged to play the part of Rev. Arthur Raycraft in Thou Shalt Not, at the Union Square Theatre.

Jerome.—Jerome K. Jerome will come to this country when the play that he is writing for Daniel Frohman is ready for production.

Frohman.—Daniel Frohman will sail for London on April 15. He will remain abroad three or four weeks.

Owen.—William F. Owen has been engaged for the part of Peter Amos Dunn in Niobe, which is to be produced in Philadelphia some time in May.

Lynn.—Henri Lynn, who plays the part of Cain Tungerblood in A Man About Town, is referred to in a Buffalo paper as one of the best eccentric, grotesque comedians on the stage to-day.

Moye.—R. J. Moye, of the Stowaway company, has been engaged by Bolossy Kiralfy as assistant stage-manager for the Temple of Solomon spectacle.

Elwood.—W. H. Elwood, who plays the part of Colonel Prescott in Held by the Enemy, was accidentally struck on the forehead by a pistol during the third act of the performance at Forepaugh's in Philadelphia, on Tuesday evening of last week. Mr. Elwood fainted from the blow, and suffered much weakness from the loss of blood, but pluckily finished the performance and continued to appear throughout the rest of the week's engagement.

Gibbs.—The friends of Mrs. Berlau-Gibbs deny that she is the backer of the Love and War production at the Garden Theatre, and declare that she was merely engaged for the piece in the same manner as the rest of the cast.

Marbury.—Bessie Marbury is acting as agent for Haddon Chambers and Clyde Fitch. She has the knack of disposing of plays to managers sometimes where others fail.

Coward.—Edward Fales Coward, dramatic critic of the *Evening Sun*, the well-known amateur actor, has returned from his honeymoon. He will appear in the amateur performance of The Two Roses at the Garden Theatre to-morrow (Thursday) afternoon.

Smith.—Mr. and Mrs. Beaumont Smith will leave the Booth-Barrett company at the end of this week. They have been engaged to support Madame Modjeska next season.

Lewis.—Lillian Lewis had an offer to play Credit Lorraine at Niblo's, but she preferred to hold the piece for an uptown production next season. Miss Lewis will go to Frisco, under E. G. Stone's management, with Edmund Collier as leading man.

OUR NEW OFFICE.

On Monday The Dramatic Mirror took possession of its new home at the corner of Broadway and Fortieth Street, in the centre of the theatrical district.

Many managers and actors called to congratulate The Mirror on its selection of headquarters, and the convenience, completeness, and elegance of the new establishment were the subject of general comment.

The entrance to the offices is on Fortieth Street, a few steps from Broadway. The stairways and corridors are richly carpeted and at night are lighted by gas and electric lights.

The counting-room faces Broadway and is lighted by eleven large windows. The semi-circular corner window commands a view of several blocks up and down the thoroughfare.

The office partitions, counters and fittings are of polished oak, and the floors, cabinet work, etc., are of the same wood.

The space reserved for visitors is divided from the business department by a counter, with an ornamental superstructure of oak and blackened iron in artistic designs. Masques of comedy and tragedy and classical emblems are carved in relief along the coping. A grill of antique iron separates the desks where advertisements and subscriptions are received and letters delivered. Opposite this counter is a place where The Mirror's visitors will find arrangements for their special convenience. Desks fitted with stationery for their use, files of The Mirror, *Clipper*, *Dramatic Times*, London *Stage*, London *Entr'Acte*, Paris *Revue d' Art Dramatique*, and the leading daily and weekly American and foreign newspapers will be regularly kept. Managers and actors are cordially invited to make use of these and other features we have provided for their benefit. They will always be welcome at the Mirror office, which they will find accessible and a convenient point for the receipt of letters. Hundreds of letters for professionals pass through this office every week, and we are prepared to handle double the quantity of mail matter should it be necessary.

The business office contains ample accommodation for the business manager, clerks, bookkeepers, agents and others connected with that department.

There are besides offices for the business manager, the editor, and the editorial staff. All these are spacious and fitted with every modern convenience, including electric light, electric bells, steam heat, running water, etc.

In short, the new offices are perfectly adapted to the needs of The Mirror, its advertisers and the profession.

LETTERS TO THE EDITOR.

MISS RIGL AND MANAGER SANGER.

NEW YORK, March 19, 1891.

To the Editor of the Dramatic Mirror:

SIR.—My attention has just been called to Miss Rigl's interview in last week's Mirror. In justice to the managers throughout the country with whom I hold contracts for my Mr. Barnes of New York company, intending to give them the original organization, with Miss Rigl, and whom I had notified that the lady had retired from the cast on account of illness, will you kindly publish the following facts:

As you will see by the enclosed letters, Miss Rigl retired from my company on account of illness, although in this interview she says she was "sick of one-night stands." Miss Rigl was taken seriously ill in Chicago and ceased playing Saturday, Nov. 29. She joined my company again in Harlem on Dec. 28. During the three weeks and three days she did not play, she received her salary regularly, less the amount I had to pay for the services of the young lady who took the place of Miss Rigl's understudy. Miss Rigl again retired from the company on account of illness on Saturday, Jan. 3, and joined the company again on Jan. 8. I released Miss Rigl from playing with my company on Jan. 12 that she might create the leading part in a play for Mr. A. M. Palmer, in Philadelphia. On Feb. 3 I received the enclosed letters from Miss Rigl and herewith send you a copy of my reply.

The lady says she was sick of one-night stands. My Mr. Barnes of New York company had been on tour when Miss Rigl retired from the company twenty-three weeks, and Miss Rigl had played twenty-four one-night stands, or four weeks out of twenty-three, and had received from me, as stated above, four weeks' salary when she did not play. The first one-night stand for which this company was booked after her retirement, Feb. 14, was April 6. The company, as you are aware, are and have been playing in and around New York.

Yours respectfully,
FRANK W. SANGER.

[Miss Rigl to Mr. Sanger.]

PHILADELPHIA, Monday, Feb 2.

My Dear Mr. Sanger:

I did not like to trouble you before the commencement of Mr. Potter of Texas, so send you the doctor's letter to-day. He says I have overworked myself, and unless I stop I shall have a great deal of trouble. Since Chicago I certainly have not been the same, and I could not afford to be ill again for years, as in the past. I suppose you heard how ill I was Friday and Saturday, and the strain to try and keep up is really too much. I am extremely sorry to give you the trouble, but I must think of myself a little, so I shall have to ask you to please take my two weeks' notice, or so soon as you are able to fill my place. Kindly answer this and oblige,

Yours most sincerely,
(Signed) EMILY RIGL.

[Dr. James P. Tuttle to Miss Emily Rigl.]

NEW YORK, Jan. 31, 1891.

My Dear Miss Rigl:

In accordance with my promise I herewith put into writing the opinion I gave you this A. M. Traveling upon railroads will certainly increase the inflammation and discomfort from which you suffer, and unless you give it up for the present, I shall not answer for your escaping the severe operation of which I spoke to you. You need rest absolute, and treatment, which can only be carried out during rest. I dislike to give advice so contrary to your financial interests, but it will certainly be to your eventual good to follow it. Yours sincerely,

(Signed) JAMES P. TUTTLE.

[Mr. Sanger to Miss Rigl.]

NEW YORK, Feb. 3, 1891.

My Dear Miss Rigl:

It is with great regret that I have received your favor of to-day, stating that your doctor says it will be impossible for you to continue in the part of Marina. While I have all along myself considered that you were overtaxing your strength by continuing in the play, I did not care to presume the opinion, considering that you and your doctor knew more of the facts than myself. I shall endeavor to get some one to take your place as soon as possible, but if I cannot get the part thoroughly rehearsed within two weeks, presume that you would continue on for a day or two longer.

With best wishes, I remain, yours very truly,
(Signed) FRANK W. SANGER.

THE HONOR MISPLACED.

DENNISON, O., March 12, 1891.

To the Editor of the Dramatic Mirror:

SIR.—In the last issue of The Mirror I see that your correspondent in Uhrichsville gives Dennison credit for having played the Rutledge Dramatic company week of 2d to very poor business. The company played in Uhrichsville and the honor and credit belongs to them. Very truly yours,

SAM KEY.

THE USHER.

An Usherette.

Greet him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The Usher pens his screed this week beneath THE MIRROR'S new roof-tree.

When he looks out-of-doors, instead of the florid-cheeked clubmen in the Union Club windows and the habitués of the Lotus sitting around their blazing fire, his eyes encounter opera house, theatre, hotel and bank.

And the new prospect pleases. The jingle of the Broadway car-bells and the bustle of the Broadway wayfarers are a decided change from the subdued atmosphere of Fifth Avenue, but it is a change that accords well with the activity here indoors.

The last time THE MIRROR moved it skipped seven blocks, from Union Square to Twenty-first Street, and it was thought then to be on the upper edge of theatrical New York. Now it has left nearly twenty blocks behind in the upward march, and has domiciled itself where it will be in the centre for at least five years to come.

Every one that writes for the press has suffered from the vagaries of the typesetter, but it is not often that that worthy industrialist changes the sense so completely as he did in an editorial in last week's MIRROR.

Here is the passage as it was written:

"It would be manifestly absurd, however, to enact an iron-clad law against wearing tights. Where tights are used merely to make an unusual and indelicate exposure of the female person . . . our public law-makers would be justified in prohibiting the performance as an indecent exhibition."

This is the way it was made to read by the compositor:

"It would be manifestly absurd, however, to enact an iron-clad law against wearing tights where tights are used merely to make an unusual and indelicate exposure of the female person," etc.

The omission of the period and the capital W committed THE MIRROR to an assertion that must have astonished many readers.

The movement to regulate the character of pictorial posters is spreading and I shall not be surprised if laws against indecent dead-wall advertisements are soon enacted by the legislatures of several States.

And, in truth, some such prohibition is needed. The paper used by a number of "flash" troupes to attract the prurient-minded is not only calculated to exercise an evil influence upon inexperienced youth but is likely to do harm to the theatrical business.

It is worth noting that the first public protest against immoral bills proceeded from a body of professionals. The Actors' Order of Friendship some time ago recorded its disapproval of "loud" printing in an emphatic manner.

The objectionable class of posters is used exclusively by managers whose stock-in-trade consists in inducing the public to suppose that their chair-warmers give an off-color entertainment, and such men, of course, are beyond the reach of any moral restraint.

For that reason the only way to put an end to the vulgar bill-board displays that disgust respectable people is by the passage of such laws as are now before the legislature of Pennsylvania and several other states.

The Board of Estimate and Apportionment has at last distributed the theatre license moneys collected in 1890.

Owing to the increase in the number of licensed theatres the revenue to the city from this source has grown considerably. The Board had about $90,000 to dispense this time.

But did the Actors' Fund receive a proportionately large share of the money? Not a bit of it! After much delay the customary grant of $11,000 was made.

The rest of the license moneys went to various charitable institutions, several of which had not previously participated in the benefits of this particular form of municipal revenue.

The demands on the resources of the Actors' Fund have increased considerably. It can put to the best use every penny it receives from the city. With the addition of new theatres and the corresponding additions to the annual collections, the Fund assuredly deserves a more generous share in the apportionment.

When the law was passed that took the New York license moneys out of the hands of the Society for the Reformation of Juvenile Delinquents, and gave it to the city with power of voluntary distribution, it was understood that at least one-half the proceeds would be given to the Fund annually.

It was that supposition that induced the managers of this city to withdraw opposition to a tax that was regarded as unjust and excessive. They said they were willing to go on paying $500 a year to the city without a murmur, provided at least half that sum was applied toward the maintenance of the theatrical charity in which they all felt an interest.

At first the Board of Estimate and Apportionment gave nearly one-half the total of the license fees to the Fund, but as the revenue has increased, the proportion thus bestowed has decreased until now but one-quarter of the whole finds its way into the treasury of our charity.

I wonder what sort and condition of political African is concealed in this municipal woodpile?

London and Boston are both heartily sick of Ibsen and Ibsenism.

The *Saturday Review* suggests that some one write a comedy called The Ibsenite, satirizing the absurd fad, and the Boston *Post* endorses the remedy, citing Les Précieuses Ridicules and Patience as parallels suggested by similar manias.

It cannot be said that Ibsen has yet become a nuisance on the metropolitan boards, although he has wearied our periodical and newspaper readers.

Miss Cameron and Mr. Sargent made him the subject of rather timorous experiments, by which little was risked and no great harm was done. But when Mr. Hammerstein tried to put him on for a run he closed the theatre.

It has been stated by several journals that Wilson Barrett is coming to this country next Autumn to make another professional tour.

The report is unfounded, as Mr. Barrett himself says in a letter I have just received from him.

"I am not coming over next season to act," he writes, "but if I can find the time, I shall probably make you a non-professional visit."

Mr. Barrett, by the way, has been offered a new theatre in this city. The plan embraces a building in a fine situation up-town, with no expense spared in the matters of architectural beauty and elegant appointments.

The movers in the enterprise are sanguine that Mr. Barrett's "artistic management" with a fine company would pay.

Mr. Barrett has the proposal under advisement, and has settled nothing yet. But he says that if he accepted and settled among us, he would produce American plays.

Colin Anderson—who, although not in the profession, is among the profession much of the time—has unearthed a prize in the way of a theatrical portrait. Where he picked it up I don't know, but it is unique and valuable.

It is a large daguerreotype, in an excellent state of preservation, of Edwin Forrest, taken when he was about five-and-thirty. It is what actors call a "private" picture.

The tragedian's face, as here shown, is young and free from those lines and wrinkles that gave a stern, unsympathetic expression to the portraits taken later in his career. The familiar tuft beneath the nether lip does not appear, and the entirely smooth face is a decided improvement. (I wonder why Forrest wore that little patch of beard? It did not lend character to his strong face, and it effectually prevented him from making-up satisfactorily for his various characters.)

Mr. Anderson guards this prize jealously. He tells me that he intends to send it to Paris to be copied life-size in oils.

A Cincinnati paper considers it worthy of note that "in a population of 1,600 criminals in the Columbus, O., penitentiary there are thirteen ministers of the gospel and one actor."

I do not think there is much significance to be attached to that bit of statistics, or to the oft-vaunted assertion that there are more ministers than actors in the prisons of the United States.

If it means anything, the paragraph I have quoted means that clergymen and actors are not proportionately represented in the Columbus penitentiary.

Nor is it fair on every occasion to toss about that ancient chestnut regarding the preponderance of parsons over actors among convicts generally.

The clergy is not a criminal class, neither is the profession a criminal class. But clergymen outnumber actors as fifty to one.

So let us hear no more of that venerable piece of nonsense, which in no sense implies anything worth saying or thinking.

If it be necessary to meet clerical abuse with arguments let us select weapons of attack more accurate and more effective than assertions as foolish as those employed by the enemy.

NOT ONE LOSING WEEK.

Colonel Theodore Morris, of the Brooklyn Grand Opera House is looking so well that a MIRROR reporter, who had not seen him since his illness a few months ago, was astonished at the improvement.

"And no wonder," remarked the Colonel. "I looked then as though I would hear harps ere long, eh? Well, here we are again, as fit as you please."

The reporter naturally asked how he had managed to restore his health.

"Why, it was the simplest thing in the world. I adopted a system of diet and gave the doctors a farewell handshake. I began to eat regularly, sleep regularly—live on the clockwork principle, as it were. Mark the result, my boy! When the dial points to ten P. M. I go to bed. At eight I rise. I have a time-table for my meals and everything else, so there you are."

"From all accounts the Grand Opera House has given you no cause to sit up nights, Colonel."

"All accounts are truthful for once. I have had good seasons before this one, but none to compare with it for steady, uninterrupted profits. When I assure you that we have not played to a losing week the whole of the theatrical years I am stating a simple fact, ungarnished by the usual managerial trimmings. The Grand is the most popular theatre in Brooklyn—there is no use denying it."

The reporter did not think of putting in a denial; he heartily subscribed to the bluff Colonel's assertions.

"Two or three rather weak-kneed companies were among my attractions," continued the manager. "They were let in to fill up time made unexpectedly vacant from one cause or another. They cleared a profit like the rest, somewhat to my surprise."

THE DRAMATIC INSTINCT.

Marie Laurent, the veteran French actress, contributes an admirably written paper to the last issue of the Paris *Revue d'Art Dramatique* on "The Comedian and His Work." We translate the following very interesting passage:

"With *physique* in harmony with your line of business, with a fine, frank voice, of good timbre and pitch, with the science of respiration, that your public should never hear and that should never fail you even in your most emotional lines, at your finger ends, with irreproachable elocution, proper diction, easy, eloquent and always graceful gestures, the art of dressing well, effective posing, expressive physiognomy, which permits your public to read your thoughts before, or at the same time that you express them, and the gift of versatility with all these qualities, added to much intelligence, you have a chance of becoming an actor. You will even become a good actor if, in addition to all this, you possess that supreme gift: the dramatic instinct, that marvelous and indefinable instinct which permits certain artists of mediocre intelligence to astonish you by the facility with which they execute and often invent life-like and effective stage business. It is the possession of this dramatic instinct that explains why so many illiterate actors, who do not even take the trouble to open a book and thus seek to learn something about the historical or other personage they are called upon to impersonate, succeed in playing their part to the satisfaction of the public. These actors seem to guess at their part in some way or other, and play it perfectly almost without study.

"Of course, there are many well-informed actors who have studied much and who know why such and such a thing in their performance is necessary; but there are also (or at least there used to be, for education having become more general the actor has benefited by it as every one else) a great number of excellent actors who would have been very much embarrassed if one had asked them why they read their lines in such and such a manner, or why they played the part in that way instead of in this way.

"That is the inexplicable side of our art. I might say its inferiority. All must grant it is rather humiliating for a genuine actor, who, by dint of hard work, thought and study, has succeeded in developing his talent, to see himself equaled by a man totally ignorant and whose only merit lies in his having been *born* a comedian."

W. S. MOORE'S NEW COMPANY.

William S. Moore will set his Imperial Opera company in motion about the middle of May. He is negotiating for a theatre in this city but experiences difficulty, as nearly all the houses adapted to a comic opera production are already engaged for the Summer.

Manager Moore is very enthusiastic over the new opera by Frank Dupree and Fred. Solomon entitled King Kalico, which he will produce if he can secure the desired opening. The scenes are laid in the Sandwich Islands, and he says that they are replete with melody and spectacular possibilities.

Mr. Moore informed a MIRROR reporter that he is surprised at the persistent denials by H. R. Jacobs that the latter has anything to do with the Imperial Opera company, the more so as he has never connected Mr. Jacobs' name with the venture nor heard anyone else do so.

A number of well-known and clever people have been engaged, and several excellent offers of time have been received, and the manager considers a successful season assured, whether he captures a metropolitan opening or not.

CARMENCITA ENJOYED IT.

Carmencita attended a performance of A Straight Tip last Thursday. She sat in box B. The audience watched her and wondered how she would deport herself when James T. Powers appeared in a Spanish costume and burlesqued her dancing.

It may be said that he came, she saw, he conquered.

At first Carmencita was distinctly displeased with Power's imitation of her personality. After a while, however, she perceived the humor of it. Finally, when Powers turned his somersault, her face became radiant, and she laughed aloud with the rest of the audience.

ILLINOIS MANAGERS COMBINE.

Lem. H. Wiley, manager of the Grand Opera House at Peoria, Ill., is perfecting a plan to freeze out cheap attractions and piratical companies in his section.

He has succeeded in getting the managers of theatres at Bloomington, Springfield and Decatur to place their bookings in his hands, with a view to letting in only first-class companies. Mr. Wiley expects to conclude similar arrangements with the leading managers throughout the State of Illinois, and it is his intention to come to New York in their interest this Summer and attend personally to the bookings.

Mr. Wiley is energetic and enterprising, and his executive ability will probably result in combining the Illinois opera houses for the purpose described.

MR. WILKINSON'S WIDOWS, Gillette's adaptation from the German, will be played next week at Washington by way of preliminary to the production at Proctor's Twenty-third Street Theatre on the 30th inst. The principal members of the cast will be Joseph Hollan, Frederick Bond, Mrs. Dion Boucicault and Henrietta Crossman.

GOSSIP OF THE TOWN.

OVER a hundred people take part in Milton Nobles' production of From Sire to Son.

CHARLES W. KING has been released by Gustave Frohman, and has been engaged by Daniel Frohman for The Wife traveling company.

LAFAYETTE W. SEAVEY has put in the scenery of the Frohman studio.

THE MAN ABOUT TOWN, by Will Wilson, closed at Albany.

MCKEE RANKIN, according to reports from the South, has been having a hard time. His business has been very bad.

MANAGER SAYRE, of Red Bank, N. J., has secured The Witch for his benefit on April 27.

BEN LODGE has left the Evangeline company.

THOMAS HALL is no longer dramatic critic of *The Continent*. Mr. Towers, formerly the critic of the *Star*, has taken Mr. Hall's place.

J. W. MORRISEY is actively at work arranging his plans for his annual season of grand opera in English at the Grand Opera House. It will begin Monday, May 25, and continue six weeks.

MOST of the members of the Alberta Gallatin company arrived in the city last week. Mr. Hollingshead, the backer of the company, agreed to pay them the two weeks' salary due this week. Miss Gallatin has remained in Cincinnati.

MARCUS MAYER says that the box-office receipts of Fanny Davenport's opening night, last week, in Cincinnati were the biggest she has ever had. They were $1,500. The two weeks previous she was at the Broad Street Theatre, Philadelphia. The receipts for that time were $23,000.

AGNES HUNTINGTON has been as far West as St. Louis, Louisville, and Cincinnati. Her manager reports phenomenal business. She will not appear in New York until April 20.

ULLIE AKERSTROM, who has just made her Philadelphia début in Annette, has had the satisfaction of seeing her work endorsed by nearly every paper in the Quaker city.

THE *Majestic*, which sailed from England, last week, had on board Minnie Jeffs, the skirt dancer, Evans and Luxmore, comic musicians, and Captain Sling-bye, comic acrobat. They are engaged by Tony Pastor to appear at his theatre March 23.

JOHN DILLON, in Wanted the Earth, is said to be meeting with success in the West. The play will shortly be seen on the Pacific coast for the first time.

SAID Manager Rosenquest to a MIRROR reporter the other day: "Blue Jeans opened on Monday night at the Hollis Street Theatre, Boston. It is as great a success there as it was in New York, and would certainly have an extended run were it not that it is only booked for three weeks."

THE most important performances by amateurs this season will take place to night and to-morrow night at the Berkeley Lyceum. London Assurance will be played with the following cast: Harcourt Courtly, John H. Bird; Charles Courtly, Henry Hatch; Max Harkaway, G. Gordon Clearher; Dazzle, Evert J. Wendell; Dolly Spanker, Grenville James; Meddle, Frederic Camp; Isaacs, Albert La Montagne; Lady Gay, Alexandrina Ramsay; Grace Harkaway, George Shippen; Pert, Alice Cleather. The rehearsals have been under the direction of Nelson Wheatcroft.

L. R. TUFT, formerly of Lee and Tuft, is now treasurer of Julia Marlowe's company.

CHARLES H. HICKS left town last Thursday to look after the interests of Marie Hubert Frohman.

TWO OF A KIND, which was booked by David Peyser for two months, has already discouraged its backer, Mr. Woods. In a few days the company will be disbanded.

CHARLES DICKSON, the clever comedian, will star next season under the management of Marcus R. Mayer and George W. Lederer in a new farce-comedy, written by the wife of ex-Governor Pacheco of California. The tour will begin in August and the company will proceed Westward as far as the Pacific coast, returning to fill a New York engagement about Jan. 1. Thirty weeks are already booked.

THOMAS MCKEE has been engaged by Robert Downing as business manager for next season. This will make the third consecutive season that Mr. McKee serves in this capacity with that star.

LINDSAY MORRISON, late of De Wolf Hopper's Opera company, joined Henshaw and Ten Broeck's The Nabobs company at Kansas City, Mo. This organization now numbers twenty-two members.

A PIRATE crew, calling itself the Boston Comedy Company, has been producing Milton Nobles' Phœnix in Indiana. The manager of this company claims that he has the author's permission to produce the play. Mr. Nobles, in a letter to THE MIRROR, brands the claim as a lie.

PAULI ROSA and her company will dedicate the Auditorium, a handsome new theatre in Ottawa, Kans., on March 23.

E. D. STAIR'S Barrel of Money company was "rain bound" for thirty-six hours on Feb. 18 at Tucson, Arizona, by the floods that covered the surrounding country. The company was due at Phœnix on the day that city was flooded and only missed being there by accident. If they had connected they might have been there yet. The company is now on its way East, after playing to excellent business in San Francisco.

THE McCAULL Opera company is reported to have played to large business these last two weeks in Philadelphia. James V. Cooke is now the acting manager of the company, and Bailey Avery, a Chicago newspaper man, is an advance. Proprietor and Manager Askin is in New York nearly every day, arranging for the Summer season at Palmer's, and also for the production of his new opera, The Tar and the Tartar, which will be seen at Chicago in the middle of April.

MIRROR INTERVIEWS.

VI. Dr. T. S. Robertson.

One of the prominent figures in New York life is a short, wiry, active man of nine-and-thirty, whose keen eyes, quick speech, and incisive manner attract attention in public places, and carry the conviction that he is a personage of note. From his attire, which denotes a regard for fashion, he might be taken for a man-about-town; but a glance at the singularly intelligent face instantly removes that impression. There is something about him—not merely the aggressive spectacles he wears—that unmistakably betokens the professional man.

He is ubiquitous. One sees him everywhere—in the clubs, at the theatres, among the afternoon throng on the West drive of the Park, at political meetings, at public dinners. And for the thousands that know him personally, there are thousands more that know him by sight and by name. Not to know Dr. Robertson is to raise serious doubts as to your being a genuine New Yorker.

Dr. Robertson has attended at least three-fourths of all the professionals in this city that have had need of a medical man's services during the past ten years. He has probably written more certificates of illness and fewer certificates of death for actors, actresses and opera singers than any physician in the world. And, in addition to that, he has found time to attend to a large and constantly increasing practice among fashionable folk.

The Doctor was born in Scotland, and, of course, he is a lover of Bobby Burns. He attended the Edinburgh University; acted as assistant to the noted surgeon, Sir Charles McNamara, in London; served as house surgeon in the Westminster Hospital; came to this country and took an American degree of M. D. at the University of Vermont; located in New York an entire stranger, and, in an incredibly short time, by reason of skill, force of character, and personal popularity, built up a large and lucrative practice. He is a member of the New York County Medical Society, the Neurological Society, and other medical bodies. He has been on the visiting staff of St. Luke's Home. He is a bank director, stockholder in various companies, and a member of many leading clubs.

Doctor Robertson is more American than Scotch, although he possesses several of the characteristics attributed to the sons of bonnie Scotia. He is a loyal friend and a good hater. He entertains decided opinions on many subjects and he is willing to assert or to defend them.

His sympathies are large and his instincts generous. He is always ready to give his services freely to the poor, and for years past he has conducted a sort of Actors' Fund adjunct on his own account. Hundreds of unfortunate members of the profession gratefully cherish the remembrance of his charitable help and treatment.

The Doctor is an ardent Ingersollian and doesn't believe there is a recorder somewhere aloft writing down men's good deeds and bad deeds. But if he should eventually find that he was mistaken he would stand a capital chance of getting an aisle-seat in the celestial auditorium in spite of himself, for when his account is closed it will show a heavy balance in his favor.

"Doctor, tell me how you reconcile your love for so trivolous a pastime as the theatre, with your more serious vocation of ministering to other people's ills? Devoted as your time is to the graver side of life the reputation of first-nighter you enjoy seems something of a solecism."

It was the other afternoon that Ali Baba sat in the doctor's consulting-room in his house on Twentieth Street, and our conversation had drifted to stage topics.

A curious room this of the doctor's—one that, by its arrangements and contents is calculated to inspire the casual visitor with proper reverence for things occult in general, and the Faculty of Medicine in particular.

From the ceiling is suspended various apparata used in the treatment of nervous diseases, and all around on the floor stand electrical batteries, dynamos, all kinds of astonishing machines in startling array. On the large square desk that occupies the centre of the room are half-a-dozen ponderous, musty and learned-looking tomes, a quantity of strangely-fashioned steel instruments, and uncanny looking objects preserved in alcohol, in stranger looking bottles. In the middle ages the doctor's sanctum would have passed without difficulty for the home of a wizard. A few curious pictures, as out-of-the-way looking as the rest of the things, serve to heighten the impression. Several photographs of stage celebrities and copies of The Mirror scattered about alone permit one to remember we are still in nineteenth century New York. One feature of the room the doctor is very fond of is a large picture of Colonel Robert G. Ingersoll, with an affectionate dedication in the Colonel's own hand.

The doctor sat back in his quaint, high-backed chair and as I repeated my question, smiled sadly at me from its depths.

"Yes, I'm fond of the theatre, I must confess. I don't go as often as I used, but I still endeavor to see all there is worth seeing.

"It is because I live myself in an atmosphere of depression and suffering that when the evening comes I am glad to go to the theatre and indulge in a little light amusement. It is an immense relief to the strain of my day's work. Everyone who comes here to see me has some ill or ache to explain—all the people I go to see have their sufferings to relate. Sickness and sadness are all around me. Is it surprising that I am grateful to the theatre if it shows me there is something else in the world besides the sick-bed? But, as I told you, I don't go so frequently nowadays. My practice has grown larger and it takes up more of my time. Still, I find leisure to go about twice a month."

"Have you as large a theatrical practice as you had?"

"No, I have not. Of late years I have endeavored to weed out a large number of my theatrical clients. To tell the truth, actors, as a rule, are most unsatisfactory people to work for. They are, as a rule ungrateful, ungrateful. Happily there are exceptions, but the majority of actors are recklessly improvident and wholly irresponsible. The man who pays his bills, especially his doctor's bill, the average actor seems to regard as little better than a lunatic. That is one reason why my practice contains only twenty per cent. professionals, where it used to contain sixty per cent. There was a time when I couldn't go to the theatre without seeing the cast made up wholly of my patients."

"And the actress—do you consider her as undesirable a patient as the actor?"

"No, I have never had any serious trouble with actresses. They have a much keener sense of what honor means than have their male colleagues. An actress will often come to me, and, after running up a bill, find herself unable to pay it. But the instant she does get a little money I am always sure to receive a draft. My experience with actresses is that they are infinitely more refined, better bred, more dignified and more respectable than actors. An actress has more respect, both for herself and her word, than has the actor. Please bear in mind that I am speaking in a general way. I count many good friends among actors, but alas! they are in the small minority."

"Do you find that actresses suffer from any complaints uncommon to women of other pursuits and professions?"

"No, excepting in the matter of the throat, and they are martyrs to that—chiefly by their own fault. No, the actress takes more care of her general health than the society woman does. She has, of course, much more at stake if she loses it. The result is that she is always in a better physical condition and is enabled to work harder and take greater risks with greater impunity. I speak from experience, an experience wider, perhaps, than most physicians in this country have enjoyed in this particular field. During twelve years' practice in New York I have had only four deaths among fifteen hundred professionals treated."

"But the wonder is," continued the doctor, "that there are not ten times as many deaths and hundreds more cases of pneumonia than there are. The draughts in a theatre are the great scourge that the actress has to fear. She goes from a hot dressing-room right on to a cold stage—as a rule, only half clad. The risk she runs nightly is terrible."

"How would you remedy this?"

"It can't be remedied as long as a foolish public expects to see the actress half naked on the stage."

"Do you find the dressing-rooms unhealthy?"

"No, most of the dressing-rooms in the New York theatres, and I think I have seen them all, are well ventilated and fitted with good sanitary arrangements. The dressing-rooms in the basement of the theatre are only bad when continually kept closed, which is not necessary."

"What was your opinion of the excuse put forward by Lillian Russell for refusing to wear tights?"

"That it was nothing but an excuse. There is no more danger in tights to the wearer's health than there is in the low-necked dress which she wears—not as much. Most women that wear tights wear under-tights also. This does not interfere with the symmetry of the limb, whatever Miss Russell may urge to the contrary, and the upper part of the thigh is amply protected."

"Do the throat affections you spoke of give serious trouble?"

"They are serious, of course, inasmuch as they incapacitate the actor or actress from work, but they generally yield to treatment, which is absolute rest for half-a-dozen days."

"What is the immediate and principal cause of this throat trouble?"

"Well," replied the doctor, smiling from the depths of his high-backed chair. "This is becoming delicate. You don't surely imagine I'm going to let you into the secrets of the actress' bad throat, for I'm not. That's a sacred subject between her and her medical adviser—myself. I'll tell you this much, though, so you may blush for the profession The Mirror represents. Very many of the men's bad throats are occasioned by what our friend, Maggie Cline, would call 'bad whiskey.' Indeed, the trouble caused by this agency has presented so many characteristics of its own that I call it 'the whiskey throat.' Another cause is excessive smoking. I call that 'the tobacco throat.' The only legitimate throat—and by legitimate I mean an affection of the vocal chords resulting from excessive use of the voice—is the *dysphonia clericoriam*, or in plain, every-day English, 'the clergyman's throat.'"

"But I am not to understand that these 'whiskey throats' and 'tobacco throats' are to be found among your women patients?"

"Sometimes, even among them," replied the doctor, in a tone of weary resignation. "But they don't give me the same trouble as the men. Now, nothing can be worse for the voice than whiskey. And tobacco is nearly as bad. I have paid a great deal of attention to actress' voices, and I have found that, on an average, a singer's voice—that is, a comic opera singers—lasts but five years. The one exception I know is Lillian Russell."

"But what about Patti, Lehmann, Nordica and others who have been singing all their lives?"

"The exigencies of grand opera are not the same. A woman like Lillian Russell sings eight times a week—sometimes oftener. Patti rarely sings more than three times."

"Do you, as a physician having wide experience with all classes of women, think there is more or less immorality among actresses than among other women?"

"In my opinion, there is less immorality among actresses than among other women." The doctor looked mysteriously at me over his glasses, and he added: "Society women come into this room, and actresses come, too. Both come for professional treatment, and often I have to examine them. Well, I can assure you that the actress is fully as modest as the society woman, if she is not more so, in replying to questions or in giving me particulars of her troubles. This, coming from a physician who has had much to do with both classes, should be sufficient answer to that inane prejudice of the public against the actress. I will even go further, and say that, everything considered, the actress is more refined, more moral and purer than her sisters in other walks of life. The one great fault of the actress is her vanity. She will do almost anything for notoriety, or to secure newspaper notice. By the side of her many virtues, however, this little defect may well be overlooked. As a man I have great admiration and respect for the American actress."

"Do you find, Doctor, that the mental strain of a performance has any deleterious effects on the actor's nervous system?"

"Yes, actors and actresses frequently come to me with shattered nerves. Take, for instance, a man like Kelcey or an actress like Mrs. Booth. Both these artists throw themselves into their work to an extraordinary degree. I don't think I ever saw a man so influenced by the part he is playing as Kelcey. And the strain is too heavy to be kept up with impunity. He breaks down and has to come to me. Mrs. Booth entirely loses herself in her part. In Jim the Penman she used to get into a dreadful state of nervous excitement, and often enough was so carried away by her emotion that on making her exit after a particularly trying scene she would have a fit of hysterics in the wings. Devotion to art, to this extent, is of course bad for the health, and if rest is not taken it will ultimately result in completely destroying the whole nervous system, and the patient will become a physical wreck."

"I wonder you don't write a book, doctor. Your reminiscences of theatrical life behind the scenes in New York during these last dozen years would make interesting reading?"

"Yes, I think it would myself," replied the doctor, smiling as he touched a small safe close at hand. "I have a lot of material for a book in there. I may be tempted to publish a book sometime, but if I do I shall take the steamer to Europe the day that it comes out."

Ali Baba.

A DRAMATIST'S OPINION OF SARAH

The other night a knot of theatrical people were discussing Sarah Bernhardt. Henry Guy Carleton, who was present, said:

"In my estimation, Sarah Bernhardt is the greatest living actress. To a greater degree than any any other woman I can recall, she possesses that gift commonly spoken of as genius. Each one of her characterizations is a wonderful combination of genius and study.

Madame Bernhardt is an artist in the highest sense of the word. She reveals the fact in her every gesture. She has the whole gamut of stage effects at her fingers' ends. She knows—better than any stage manager could suggest—exactly how much pathos is wanted here, how much comedy there. She has the artistic instinct. Every intonation of her voice is an interesting study itself. Her characterizations are not merely roles assumed; they are the characters themselves. Sarah when playing Tosca, Fedora, Camille becomes, for the time being, those women. She feels all their passions and moods; she imparts the perfect illusion to her audiences and thus holds them spell-bound beneath her fascination. All other actresses living are as pigmies beside her.

"Bernhardt is so great an actress that she never plays the same two consecutive nights, yet neither performance with be less admirable than the other. Given the play is Camille and that she has had something to disturb her during the day, her Camille that night will show it. She feels ill-tempered; Camille will be ill-tempered, too.

"And Sarah Bernhardt is a shrewd woman. Why was the storm scene omitted in her American production of Cleopatra? Because Bernhardt, with all her genius, is only a woman. Because it must be Bernhardt the public wants to see; not the play. In Sardou's storm scene the greatest effect in the act is produced by purely mechanical means; not by Sarah Bernhardt. That must be avoided. So Bernhardt cut it out. A sensible woman!"

Harry Pepper's fourth ballad concert was given at Hardman Hall, last Thursday evening. English, Irish, Scotch and American ballads were rendered by Mr. Pepper, who was assisted by Kate Percy Douglas, Mrs. Dodge Smith, Fred. Emerson Brooks and several instrumentalists. There will be two more concerts given by Mr. Pepper this season.

PROFESSIONAL DOINGS.

Yon Yonson seems to be making a success at every stand. The principal Boston papers are loud in its praise.

Ella Gardner has been engaged by John C. Rice for his new play, A Knotty Affair.

The Miss McGinty company will close its season March 21 at Bridgeport, Conn.

Marie Bell has received an offer to be the prima donna in the Jules Grau Opera company. She has not yet accepted.

Sadie Steinghan has been engaged to play Neil Burgess' part in The County Fair company, which leaves for Australia in three weeks.

Bessie Dunn, late of the M. B. Curtis' Shatchen company, will be a member of J. M. Hill's new Ship Ahoy company.

Fred. Stinson, through Colonel Robert G. Ingersoll, has purchased from Mrs. Ada Dow Currier, the controlling interest in Julia Marlowe's theatrical tours until June 1, 1895. By the terms of this contract Mr. Stinson will become Miss Marlowe's sole manager.

Charles F. Deitmar writes that he will close with the Limited Mail company on March 18.

The sixth of Ruby R. Brooks and Harry M. Denton's series of banjo concerts will take place at Chickering Hall on April 3.

Agnes Lane, the new leading lady of Corday's stock company, Seattle, is said to have made a hit. The papers of that city speak favorably of her acting.

Marie Madison writes to The Mirror that she is not responsible for Only a Farmer's Daughter, as performed at the Standard Theatre.

The Uncle Hiram company will disband May 2. Its season is reported to have been successful.

Influence, or True Love Never Runs Smooth, a new comic opera, will go on the road April 2, under the management of Warner and Manning. Beatrice Goldie, Carrie Tutein, Eva Donette, W. J. Benshaw, Harry Wright and Thomas J. Johnston are among those engaged for the cast.

The next and closing lecture of the New York Press Club's lecture course, will be delivered by Robert G. Ingersoll, on Sunday evening, March 22, at the Broadway. The subject elected is "William Shakespeare."

Harry H. Kennedy, the ventriloquist, has joined the Sam Devere company for the season.

George M. Granger has been engaged as press agent for James O'Neill.

Augusta Martine has resigned from the Uncle Hiram company, and is now in the city.

G. B. Bunnell, manager of the Hyperion Theatre, New Haven, was in the city last Saturday. He was in high feather. He had just arranged with Abbey, Schoeffel and Grau to have Sarah Bernhardt appear in La Tosca at his theatre March 30. Mr. Bunnell told a Mirror reporter that the scale of prices would be lower than was charged in New York, and that the people of New Haven would turn out *en masse* for the performance.

A benefit performance in aid of the General Sherman monument fund was given on Tuesday afternoon at the Casino. Many actors and society people were present. Among those in the programme were Lillian Russell and the Casino company, N. C. Goodwin, the Columbia College Dramatic Club, James T. Powers, the Eden Musee Hungarian orchestra and Carmencita.

At the entertainment now being arranged in aid of the reserve fund of the Treasurers' Club of America which will take place at the Broadway on April 12, fully three hundred treasurers from various parts of the country are expected to be present.

Emma Juch, who opened the new Vancouver at Manitoba, speaks enthusiastically of the Opera House. In a letter to the proprietors she says it is one of the most comfortable and generously constructed edifices—especially adapted to music—that she ever saw.

Duncan B. Harrison is in very poor health. During the last five weeks he has had twenty-nine attacks of heart disease. He is at present in the city, under the doctor's care. He hopes to be a well man soon, but is by no means sanguine. He said to a Mirror reporter: "The doctors will have a consultation on my case in a few days. I expect to know then what my chances of recovery are."

On March 11, in Chicago, before Judge Driggs, of the Circuit Court, the Metropolitan Job Print Company, of New York, stole a march on Locke and Davis, proprietors of the De Wolf Hopper Opera company, the result of a novel move made by J. Fanning Latham, representing the printers. While the opera company was playing at the Chicago Grand Opera House, last December, the printing company sued out an attachment, and recently obtained judgment for $600. As a defence Locke and Davis claimed to have conveyed all the property of the opera company to J. Cline Emmett, by bill of sale, on December 13, 1890. Mr. Havlin, in whose care the receipts of the company were, was ordered by the Court to pay over the money. The managers appealed.

The theatregoers of Atlanta have had a grievance for some time in the matter of ticket speculation. When such stars as Florence and Jefferson appeared, it has been the custom to sell the seats at auction. Florence and Jefferson were not responsible for this state of affairs, and during their engagement they turned over a handsome sum derived from the auction sale to a charitable institution in Atlanta. The system in vogue became so obnoxious to amusement patrons that the building of another theatre in that city was talked of. The pressure brought to bear on the subject has at last induced the city council of Atlanta to pass an ordinance making it a misdemeanor to speculate in theatre tickets, and imposing a fine of $500 for each breach of the ordinance. Good for Atlanta.

THE VILLAIN'S STORY.

"Raise my head a little, will you, Jim? There. No, never mind about the sleeping draught. I—I—won't need it. But I can't go easy, Jim, till I get rid of this secret that's gnawin' at my heart—like a starved dog gnaws at a bone.

"I—I always was a sulky devil, Jim, from the day mother died and dad took up with that French dancer.

"I worked my way up from call-boy to heavy leads, and many weary years it took me. Then, after Nell died, I didn't care.

"Nell was the juvenile in old Korley's company, and you know the style of show he had on the road; always something full of shouting and such. Nell played the heroines—forever being persecuted by me, and rescued by the other fellow, and I got kinder tired of it—for, you see, if there was one thing that could bring a ray of light into my dull life, it was Nell's smile, and why should I be eternally getting all the scorn and hatred and contempt of the pretty creature, while that yellow-haired fool of a leading man came out ahead every time holding her in his arms reg'lar a' $1.15 every night."

"Only in the play, you say?"

"No, it warn't; that's the worst of it. Couldn't I see with my watchful, jealous eyes, how they were comin' nearer to one another day by day. Why, they used to rehearse all the business in the new pieces, even the kissing—a drop of water; ah, it chokes me to think of it."

"No, no; let me go on, old man. I *must* tell you."

. . . . . .

Oh, yes, always courteous and gentle, she was, no show for me while Vernay (that was his name) was around, and, as for breaking him up with the management—couldn't do it—they swore by him. One night I caught them at the back door. He was putting on her rubbers, kneeling at her feet, looking up in her face, with his big cursed blue eyes and smiling lips.

Then and there I swore to myself, I'd kill him.

I was always shown up as a coward and a villain in the drama, and I guess I got kinder used to it. Anyway I didn't seem to shrink from the idea, and the more I thought about it, and the more I saw them together, the more of a hold it got on me.

We were billed for a circuit of small Western towns, where the men go wild over a pretty woman, and Law don't count for much, when it's a question of feeling. Walking up from the train to the hotel, I lagged a little behind as usual, not seeing much of anything but those two ahead of me, arm in arm.

Suddenly I glanced across the street at a three-sheet poster slapped against the fence. I'd seen the same thing many a time before.

'Twas Nell, leaning over the body of her dead lover, whom she had killed, mistaking him for me—the villain—who has threatened to abduct her, in the good old-fashioned way.

Lord! How well she played that part, and how natural her grief seemed to be, over the corpse of her sweetheart—too natural. It made me wild.

It was too real to be wasted, and I vowed it shouldn't be.

For God's sake, wet my lips a bit, will you, Jim. Lift my head. I can't see. It's getting dark, ain't it?

Well, well, let me finish, there's not much more, but I reckon it's enough to last me through eternity.

We were going to open at Lola that night—that awful night—a little one-horse town it was, only a hall, lamps, chairs, and all that business—a tough crowd they were, too.

I went over from the hotel early, to see if things were all right, for, you know, in those days, I looked after the props, and managed the stage with all the rest.

There was a little cubby-hole boxed off the O. P. side for the leading lady, and I stepped in and laid the revolver behind the looking-glass. She didn't have to use it till the last act, and as she "hated the horrid thing," I always put it out of sight, till the scene called for it.

I knew she wouldn't touch it before she had to.

The piece went with a swing. The boys hollered themselves hoarse, when Nell commanded me to leave her presence after my impassioned declaration, and they yelled with delight when that cursed Vernay caught me on my knees and flung me half across the stage.

They applauded vigorously, too, when he clasped her in his arms; and the curtain fell amid rousing cheers. I remember it; I remember it.

The last scene. Aye! the last scene for all of us, though, in my blind fury, I did not think it.

A wooded exterior, with set cottage. Nell's home. Conrad, her lover, impersonated by Vernay, approaches softly, seeking a moment's interchange of tender words with his mistress.

The visit is unexpected, and Valerie—that was her part—filled with terror, thinking only of the lateness of the hour and my threats of violence, fires upon him as he enters the door, believing him to be me. Water, water, Jim! God help me! There, there! It is very dark, and growing cold. Only a word more, Jimmy, old boy, and then—pray for me, if you can. I don't 'spose it's any use—too late! too late!

Well, let's go on with the play.

Springing forward, she pointed the pistol and pulled the trigger. The business is for him to stagger forward and speak; but he never moved—stood stock still, and then fell—dead. The house didn't know how to take it. There was silence, and when she screamed, and ran out and knelt beside the body, they thought it was all in the show. "I have killed him," she cried frantically. And she had. The curtain was rung down, and the audience dispersed, a little mystified, but suspecting nothing and thinking it was a queer windup to the piece.

They never found out who put the bullet in that gun, or I wouldn't be here, and as for Nell, they made some kind of a pretense of trying her, but Lord! the jury brought in a verdict of "accidental shooting," and returned "not guilty," without leaving their seats.

The company broke up, and six months afterward they put my girl under the ground, so, in spite of my crime, I didn't separate them after all.

Seems as if I felt a little easier, Jim, since I've told you about it, but it's dark—it's very dark. Strike a match—for God's sake, let us have light, I'm falling—Help! Help!

PEARL EYTINGE.

THE ACTORS' RETREAT.

Several weeks ago we chronicled William Calder's purchase of property at Orangevale, a fruit colony of California. Theodore F. Price, in referring to this paragraph, writes that Orangevale is about fifteen miles northeast of Sacramento, and one mile and a quarter from Folsom, the oldest mining town in California. Folsom is on the banks of the American river, on the banks of which, at this point, is some of the most striking scenery in the State, the summit of the Sierras being quite perceptible on a clear day.

It seems that various members of Denman Thompson's Old Homestead road company purchased fruit farms at Orangevale some time previous to Mr. Calder's visit with Patti-Rosa to the same charming locality. That portion of the colony where members of the dramatic profession have purchased property is now called the Actors' Retreat.

The colony consists of three thousand acres of the best land, about half of which is devoted to the cultivation of oranges, figs, apricots, etc. It is a beautiful home, where the weary actor can forget the cares of stage life and enjoy real Oriental luxury.

The members of the Old Homestead company who have purchased property at Orangevale are Theodore F. Price, Hattie E. Price, Henrietta Irving, W. W. Allen and Frederick Sandford. The colony is now in its third year, and many noted individuals have become owners of Summer homes in Orangevale.

RUN TO EARTH.

Charles Frohman, through his representatives in the Northwest, is waging efficient warfare against E. C. Wilson, the notorious play pirate.

A firm of Minneapolis attorneys, Messrs. Davis and Farnam, acting under instructions from Mr. Frohman, followed up the Wilson Theatre company and succeeded in locating them at Mankato, Minn., where they were billed to play a pirated version of Held by the Enemy. An injunction was speedily gotten out and immediately served on Wilson, who acknowledged that he had no business with the play.

It is thought that these legal measures which Mr. Frohman will continue to employ, will have the salutary effect of driving Wilson out of Minnesota.

Manager J. F. Conklin of the Grand Opera House, at Minneapolis, has been of great service to Mr. Frohman in following up this man.

MRS. GIBBS NOT INTERESTED.

Mrs. Berlan-Gibbs is annoyed by the rumor that she is the backer of Love and War. She said to a representative of THE MIRROR:

"Neither financially nor artistically am I interested in the production. Bessie Marbury, who brought the play over from England, is a friend of mine, and she urged me to accept a part in it. Not having been able to get a suitable play for myself this season, and not being content to be idle, I followed her advice.

"Mr. Wallis is the manager and the backer. He engaged me as he engaged the other members of the cast, and I am concerned in the piece only so much as they are.

"I will say this, however: I lent money to Mr. Wallis. That was a transaction distinct from the failure or success of Love and War."

OBITUARY.

Mr. Charles B. Skaggs, the correspondent of THE DRAMATIC MIRROR at Montgomery, Ala., died of catarrhal fever at the home of his father in that city on March 4. He was ill only a few days and his death was a painful surprise to a wide circle of friends. He was a fine musician, being the leading tenor of the Court Street Methodist Church of Montgomery. The Montgomery Greys and Order of Improved Red Men, of both of which organizations he was a member, attended the funeral. The Order of Red Men sent to the family of the deceased a large floral token on which were the letters in white flowers "I. O. I. R. M." Mr. Skaggs was a confidential clerk in the employ of J. Loeb & Brother, who closed their establishment on the day of the funeral as a tribute to his memory. He was a very efficient correspondent, and THE MIRROR tenders its sincere sympathy to the bereaved parents in their affliction.

The death of Joseph Oliver, business manager of the People's Theatre, Chicago, which occurred on March 9, was a shock to all his friends, and he is sincerely mourned by all who knew him. He had been ill only four days and the notice of his death was the first intimation that many had that he was not about as usual. He was a bright and entertaining conversationalist, and had worked himself up to a position of trust from that of a bootblack, in which he engaged as a lad. Everybody with any connection with theatres or the press, knew "Joe" and liked him. He was buried on Wednesday last from the home of his sister, Mrs. Leslie. The services at the house were simple yet touching in character, and were conducted by Rev. Henry G. Perry, Chaplain of the Elks. After a Scripture lesson and prayer, the Elks' Quartette—Ashton Nichols, C. D. Hoard, Samuel Hoard and P. J. Dumne—sang "Lead Kindly Light." Rev. Dr. Perry made a few remarks eulogizing the deceased, and the quartette rendered "Nearer My God to Thee." The remains were then taken to Elks' Rest, at Mount Greenwood, where the Elks' ritual was performed, Dr. Simon Quinlin, Exalted Grand Ruler, officiating. Among those present at the house and who went to the cemetery was a large delegation of the Chicago Lodge of Elks, as well as representatives of local theatres, the employes of the People's attending in a body.

May Gordon died on Saturday at St. Vincent's Hospital. She was seventeen years old, and had been a member of the Shamus O'Brien company. The funeral took place on Tuesday.

Mrs. Fanny Hartz, wife of Augustus F. Hartz, the well-known manager, died recently in Cleveland. Mrs. Hartz was formerly connected with the profession. She was at at one time a member of John Ellsler's stock company. When she married, about fourteen years ago, she retired from the stage.

NOTES OF NEW THEATRES.

George H. Hammond contemplates building an opera house on the corner of Lafayette Avenue and Shelby Street, in Detroit, Mich. The structure is to be 130 by 120 feet in size. It will be of brick, with stone trimmings, metal and slate roof, and will be provided with electric motor passenger elevator, and all the accessories of a thoroughly modern theatre. It will be heated by steam. The building is to cost $500,000.

Plans for the alteration of Haddon Hall at Atlantic City, N. J., have been prepared by Philadelphia architects. The new structure will be five stories in height.

A new theatre is nearly completed at Worcester, Mass., for R. C. Taylor, from plans prepared by W. R. Forbush. At last accounts the contract for seating had not been let.

San Antonio architects, Messrs. Gordon and Lamb, have prepared plans for the new Opera House to be erected at Corpus Christi, Tex. The new building will be an elegant theatre, in the Moorish style of architecture.

The Betz Opera House which was recently destroyed by fire at Gallipolis, O., at a loss of $30,000 will probably be rebuilt in time for next season's business.

A theatre will be built on East Fort Street, Detroit, by D. McDonell and Co. This house is to be forty-two by seventy feet in size, two stories in height.

E. L. Cargill at Fairhaven, Washington, contemplates erecting a one hundred thousand dollar opera house on the corner of Thirteenth and Harris Streets in that city. The new building will be of brick, with stone and terra cotta trimmings.

Jacob Litt, proprietor of the Bijou Theatre, Minneapolis, Minn., which was completely gutted by fire in January last, at a loss of $30,000, is taking steps looking to the immediate rebuilding of the house.

Plans have been prepared for a theatre for John M. Sharp, on the corner of Brown and Locust Streets, in Philadelphia. The new house is to be eighty feet front, of pressed brick, with stone and terra cotta trimmings, slate roof, and an ornamental cornice of copper.

Kenova, West Virginia, is to have by next season a *chic* little opera house, with a seating capacity of six hundred. A Philadelphia architect has prepared the plans, and the new house is to be thirty-six by sixty feet in size, two stories high, built of brick and stone, with slate roof. The interior will be made beautiful, with tiling and hardwood finish, plate and stained glass.

On the first of March the work of tearing down the Midland Theatre was commenced in Kansas City. George W. Henry, the proprietor, will build on the same site a new theatre, which will cost $80,000. It will be completed by June, and will be devoted to popular prices.

Johnson's Opera House, at Newport News, Va., has recently undergone a good many improvements. It is stated that efforts are being made to organize a company for the purpose of building another theatre in this place.

A stock company is being formed at Cameron, Tex., for the purposes of building an opera house, to cost $10,000.

A new opera house, to cost $20,000, is in course of erection at Uvalde, Tex.

George C. Moser has prepared plans for the building by the city of a new opera house at Suffolk, Va. It is to cost $20,000.

Citizens are organizing a company at South Boston, Va., to erect a new opera house.

The Elks' Opera House Company at Lampasas, Tex., has recently increased its capital stock in order to secure funds for the completion of its opera house by the coming season. W. A. Patterson, who is the manager, states that an isolated incandescent light plant is to be placed in the building.

Frank O'Brien, it is reported, will shortly commence building an opera house at Birmingham, Ala.

Plans have been prepared for remodeling the old Court House building at Wheeling, W. Va., into a theatre.

The Masons at Salem, Va., contemplate erecting a temple and opera house. The plans are now being prepared.

The Opera House at Winchester, Ky., which was recently destroyed by fire, will probably be rebuilt in time for next season.

John L. Arrington is having plans prepared for a new opera house at Rocky Mount, N. C.

A company has been formed at Radford, Va., to build an opera house.

A company has been organized at Cordele, Ga., to build a $22,000 opera house.

LETTERS TO THE EDITOR.

FROM MRS. CARTER'S MANAGER.

TOPEKA, KAS., March 10, 1902.

To the Editor of the Dramatic Mirror:

SIR.—I wish to contradict in the most emphatic and unequivocal terms the cruel and unjustifiable reports published by THE MIRROR concerning the closing of Mrs. Leslie Carter's tour. Bad business is positively assigned as the cause, and the most reckless estimate of losses is given. It has been charged that the lady's stage venture was unsuccessful and unprofitable, and that her retirement was to be permanent. In short, the gossip of the street corner has been accepted as Gospel truth, and given the stamp of your approval. My absence in the far West has permitted these statements to go unchallenged, but now that they have come to my notice, I wish to denounce them as wanton and heartless falsehoods.

There is but one reason for the slight curtailing of Mrs. Carter's tour. This should inspire sympathy and regret, not scepticism and derision. Mrs. Carter is a very ill woman. For a year past she has worked with a fortitude and persistency far in excess of her physical strength. She has had to fight her way inch by inch in the face of obstacles that seemed insurmountable. She has entered upon a new mode of life, teeming with anxieties and hardships. She has been wrought up to a high nervous tension that few women could have sustained so long. She has, in face of all this, won her way fairly and honestly, by pure legitimate means. She has compelled acknowledgment that her artistic ability has justified what precedent pronounced impossible.

Critics who were avowedly hostile to Mrs. Carter have had the manliness to do her justice. A cynical and incredulous public, often tricked by pretentious incompetency, has yielded her sincere applause. Men have admired her indomitable pluck. Women have held out their hands to her and have written her tender and sympathetic messages of encouragement. And all because, despite brief experience, despite the vehicle of a poor play, she has demonstrated that she can act, and act exceedingly well, and has "beaten away and dispelled prejudice." It has been a hard-earned victory. It has taxed nerve and muscle and brain far beyond their capacity, until Nature has called a halt.

When Mrs. Carter reached Chicago, last month, and was playing to the utmost capacity of the Grand Opera House—I believe there is no question about *that*—she was urged by Dr. King, her family physician, for years past, to immediately suspend further effort for this season. She protested with all her energy, and she is a woman of resolute purpose, with a will of her own. It was only after great persuasion that she yielded consent to closing the tour in Kansas City next Saturday night. During the past fortnight I have not believed that she could possibly endure so long. Every night she has been carried half fainting from the stage and she has suffered untold agonies. I know, and so do all her associates, that it would be a sheer impossibility for her to continue for the present beyond this week. Nor would I suffer her to do so. I consider Mrs. Carter's future too bright to be jeopardized by mistaken zeal. I believe in her firmly and absolutely, and I know that the day is not far distant when her position will be as secure and as enviable as that of any woman upon the stage. It will afford me sincere gratification to be associated with her when that day comes, Mr. Belasco and myself, because of our explicit faith in Mrs. Carter, propose to stand by her.

A week of one-night stands in Illinois and two or three broken weeks to follow have been canceled. From Kansas City the members of the company, handsomely paid and paid in full, will present direct to New York. As they are people of acknowledged standing they will doubtless find speedy employment. Some have already secured employment. Some will be with us another season. All, I am assured, feel the deepest sympathy for Mrs. Carter. She has won their respect by her earnestness and integrity of purpose; their personal regard by her modesty and amiability. Every one, I feel confident, will substantiate all that I have written concerning her broken condition of health. Ask them when they return to New York.

Any statement, direct or indirect, that bad business has terminated Mrs. Carter's tour is a lie, pure and simple. Her business, like that of every other attraction, has been variable. It has been generally good. Sometimes indifferent, rarely bad. The net financial results have been thoroughly satisfactory to all of us. They have considerably exceeded what we had reason to expect. That they have not been unsatisfactory to managers is best evidenced by the fact that I have booked Mrs. Carter for next season in none but the best theatres, securing better time and terms than before. Mrs. Carter has left an enduring and favorable impression in every city where she has played. Mr. Isaac B. Rich of the Hollis Street Theatre, Boston, said to her: "Mrs. Carter, you can always have time at my theatre and when you next come it must be for two weeks instead of one." Mr. Rich is but one of many practical managers who do not invite failures at their theatres and who have given the best possible evidence of their belief in Mrs. Carter's career.

What she needs and shall have, if I can secure them for her, are rest for mind and body, time for thorough recuperation, freedom from the pain which is always inflicted upon a sensitive woman by brutal and malicious misrepresentation. Our plans are thoroughly matured, and I confidently expect that Mrs. Carter will be quickly restored to health and prepared for her next season, commencing at Mr. Miner's new Fifth Avenue Theatre, in the original play which Mr. David Belasco is now writing for her.

I am, dear sir, yours faithfully,

E. D. PRICE.

INSISTS THAT HE WAS RIGHT.

AMESBURY, MASS., March 11, 1902.

To the Editor of the Dramatic Mirror:

SIR.—I am greatly surprised at Manager Arthur's letter in this week's MIRROR. Manager Arthur cites a number of facts which have no bearing whatever on my statement.

I wish to emphatically contradict Mr. Arthur in his assertion that I said I did not send the information to THE MIRROR.

I wish to add that I follow the dictates of my own conscience and opinions in writing to THE MIRROR, a fact known to no one better than Mr. Arthur.

I will not trouble you any further in this matter, as the subject is doubtless becoming monotonous to your readers.

In closing, I wish to say that I reiterate every statement made by me, and it will require more substantial proof than Manager Arthur has yet furnished to alter my statement.

Yours truly, JOHN MAHONEY,
Correspondent DRAMATIC MIRROR.

A LETTER FROM MANAGER STAIR.

SACRAMENTO, Cal., March 10, 1902.

To the Editor of the Dramatic Mirror:

SIR.—One word concerning Mr. Milliken's statement that "I had patched up a quarrel with the comedian whose place he had sent Corse Peyton to fill." The comedian referred to had been promised retention in case I could not secure Mr. Carroll, and I pretend to keep my word.

I sent $75 to Milliken and Cortiss for J. P. Carroll specifically; for a paltry commission they deliberately sent me another person without one single reputable engagement to his record, and in excuse for not advising me, claim my route was not obtainable. THE MIRROR files will stamp that assertion a bare-faced lie, as the route has been conspicuously published from week to week.

I have had several expensive lessons by trying to do business with Col. Milliken and have no one to blame but myself for trusting him with money, even on a specific order.

Actors would save themselves considerable money by using the "Professional Cards," thereby familiarizing managers with their names.

Very truly, E. D. STAIR.
Manager of A Barrel of Money.

Mrs. James Brown Potter and Kyrle Bellew have been having a great time lately with the Rajah in India. Both have been feted like princes. From Calcutta they are going to Bombay, and thence to various military stations in the hill country. From India Mrs. Potter will go to Cannes, and return from there with her mother to America. Mrs. Potter says her Indian experience has improved her histrionic abilities wonderfully. Thank goodness!

THE HANDGLASS.

A MARCH SNOWSTORM.

THERE are icicles out of my hair,
There are chilblains all over my toes,
The snow on the stoop makes me swear,
And I've got a bad cold in my nose.
My fingers are frozen, I vow,
And I trip up wherever I go,
And all that I'm looking for now,
Is the man that wrote "Beautiful Snow."

BJINKS.—"That's a most religious sort of umbrella you have just borrowed, Bjones."

BJONES.—"How so?"

BJINKS.—"Why, it keeps lent."

GILLETTE'S new comedy, Mr. Wilkinson's Widows, is spoken of as "a sort of twin female Private Secretary."

THE latest thing in museums is a three-staged affair in Chicago with three "performances" taking place at the same time.

SARAH and Fanny were two clever girls,
With similar fancies and exquisite curls,
But the strangest of all things—as strange as could be—
There was one point on which they could never agree.

GEORGE JESSOP, the playwright, has fallen heir to a fortune. This is odd. Soubrettes are the only people connected with the dramatic profession who ever inherit fortunes.

IN THE GREEN ROOM.

STAGECRAFT.—"What's the matter, Tiewalker?"

TIEWALKER.—"Winglets has just cut me out of my dance in the first act."

STAGECRAFT.—"How did he do that?"

TIEWALKER.—"Why, I walk down to the footlights and say, 'Ah, brother Edward, do you remember how I used to dance when a child?' and instead of the regular speech he said, 'No, I don't—and I don't want to be reminded of it—see?'"

"SOME Ideal Advance Agents" is the name of a new book. It undoubtedly comes under the head of fiction.

A TRIOLET.

Just a glove on the stair
And I found it, none other,
From her hand, white and fair;
Just a glove on the stair
But, I learned, Oh, despair!
It belonged to her mother.
Just a glove on stair,
And I found it, none other!

MARCH "comes in like a lion," it has been said. But then, who ever waited to see a lion "come in?"

A PHILADELPHIA paper advertises: "Every artist in our company represents the aristocracy. Intelligence and gall of the profession. Everything is real—real diamonds, real locomotives, real tanks, real thunder, real sluggers, real rain, real complexions, real ladies and, best of all, real money paid at the box office for real tickets."

MISS KNOWALL.—"It is said that Sheridan wrote The School for Scandal in a single night."

MISS NEVERDROP.—"Well, those military men are always so clever."

IN a recent interview Mrs. John Drew admitted to seventy-seven years of age, but said that she still wished to be considered it it.

THE synopsis of Sydney Grundy's Snowball, as defined on the programme of the Amaranth Society, of Brooklyn, was as follows:

ACT I.—Evening. The Snowball is formed which at once begins to roll and to plague the man who set it going. The act ends discordantly, altogether out of tune with "Annie Laurie," but a note of warning is sounded to the practical joker and—*The band plays* "The Punishment Fits the Crime!"

ACT II.—Morning. The Snowball still rolling. It threatens to "snow under" the unhappy man who gave it the first push. He is pursued by everybody for an explanation of his conduct, and such a moving spectacle concludes the act that "Annie Laurie" would be a mockery, but his cry is taken up, and—*The band plays* "They're After Me!"

ACT. III.—Noon. The Snowball gives one last terrific roll that almost crushes its creator, but the sun comes out and The Snowball gradually melts away. Everything turns out happily, and—*now The band plays* "Annie Laurie!"

CHEAPLEIGH (*moodily*).—"I can never get a part to suit me."

FOOTLIGHT.—"Why don't you go to Oberammergau and play Judas Iscariot?"

JOHN T. RAYMOND once had a portrait of his set in a frame of greenback pulp and put this inscription underneath: "John T. Raymond, 1836-1887. This frame is made of greenbacks. There's millions in it!"

SAD BUT TRUE.

'Twas a minstrel gay on a Winter's night,
And his lute had only two strings,
But, Oh! his suspenders were far too tight
And the wynde blew thro' his shoe-strings.

SYNCEY (*to the Editor*).—"Where is that athletic looking cat I used to see about the office?"

EDITOR.—"We've sent him to Lakewood to train for the Easter poem season."

ONE of the theatrical attractions announced for 91-92 is a female baseball nine which travels with a "portable canvas fence eight feet high and three hundred feet square." Over this fence will be considered out as formerly.

IT is said on good authority that Ten Nights in a Barroom was the first tank play.

The *Porcupine* says that Nym Crinkle has become so fanatical on the subject of German opera that last week he refused to ride in a Wagner vestibule car.

THE Brooklyn *Citizen's* playful dramatic editor says that the lobster-man, now with a Brooklyn freak trust, is as great a curiosity as the low-necked clam.

THE Detroit *Free Press* sings of the advance agent thusly:

He ambled in with a lofty air,
Owning the place, begad;
He squatted down in the other chair,
Making my heart grow sad.

He told of the money-making feats
Of his play on tour in the South;
I mused me whether the gross receipts
Were as large as this agent's mouth.

SOL SMITH RUSSELL once swallowed a bottle of varnish on the stage in a drinking scene, and since then he smells the property wine before he drinks.

THE New York *Age* believes that there is plenty of room on the boards for the African tragedian and comedian when "the proper man, handled as he should be, makes his bow."

THE HUSTLER is advertised as "the blazing sun of the farce-comedy sky."

JOHN L. SULLIVAN has not an autograph album, but he keeps a scrap-book.

ENGAGEMENTS FOR 1891-92.

The time is fast approaching when engagements for next season will be made.

Far-sighted professionals no longer wait until Summer comes before endeavoring to secure a berth for the ensuing season.

They realize the fact that managers make arrangements further ahead than formerly, and they know that the vacation term is much more enjoyable when a season's contract is numbered among their belongings.

In these circumstances, it will pay to insert a card in THE DRAMATIC MIRROR, for the following reasons:

1. It is the best medium to inform every manager in the country that you are at liberty.
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PLAY TITLES, ETC.

Entered in the Office of the Librarian of Congress, Feb. 27, 1891, and recorded exclusively by The Dramatic Mirror.

Feb. 2.

SWAN SWANSON. A Swedish comedy-drama in four acts. By Charles E. Hand.

WANG. Comic opera, in two acts. Libretto by J. Cheever Goodwin. Music by Woolson Morse. T. B. Harms and Company, proprietors.

Feb. 3.

THE CORPORAL. An American comedy war drama, with an Irish hero, in four acts. By Tony Farrell.

THE TWO THIEVES. A comedy drama. By John J. Kennedy.

Feb. 4.

THE FACTORY BELL. A drama in four acts. Written by James Gorman.

TWO WOMEN. A comedy-drama. By Mary Palmer Reese.

ARGUMENT OF THE PLAY OF LA TOSCA. Drama in five acts. By Victorien Sardou. As presented by Madame Sarah Bernhardt. F. Rullman, proprietor.

GREEN MEADOWS. A rural comedy-drama in four acts. By John Fowler and Ernest C. Whitton.

HEROES AND HEROINES. A drama of the Civil war in four acts. By A. Russ Whytal.

Feb. 5.

UNTO DEATH. By Alexander White Dotson.

THE BURGOMASTER. A comic opera, in two acts. Libretto written by A. Wetherell Draper.

OUT OF DARKNESS. A comedy-drama. By Edwin Milton Royle.

Feb 6.

A POWDER PUFF; OR, A BOTTLE OF SARSAPARILLA. A musical farce-comedy, in three acts. By Adolph Adams.

STOLEN LAURELS. A four-act drama. Adapted for the stage by Sigmund B. Alexander.

MEN OF LEISURE. An original comedy-drama, in three acts. By Arthur Levy and Brevoort Bristol Barr.

THE BLUE GRASS FARMER. A comedy, in four acts. By Robert M. Stolworthy.

Feb. 7.

HEDDA GABLER. A drama, in four acts. By Henrik Ibsen. Translated from the Norwegian by Edmund Gosse. U. S. Book Company, proprietors.

FOREIGN.

LONDON.

MARCH 7.—With the new month there have been new plays. To-night, in Lady Barter, Coghlan and Langtry. Next Saturday, in Lady Bountiful, Mr. Hare. Next Wednesday, at Terry's, The Culprit.

Mrs. Langtry is said to be feeling sorely over the success at the St. James of the play she declined, but had to pay a thousand dollars for, besides costs. In this Idler Mr. John Mason, of Boston, has aroused the enthusiasm of all the critics here. New York, however, knows the comedy. It has captured the newspaper men, and is crowding the hitherto unlucky St. James Theatre.

The Dancing Girl, after a week of sickness in the box-office has pirouetted the management into crowded houses. The author whom I term Henry Author Jones told me yesterday that there were bookings in for Easter already. It is to be hoped that such an Easter egg may hatch. Nevertheless *mot a moi*, as Edmund Yates writes, the more I see of the Dancing Girl the less I like her steps and figures. It is a nice problem whether the play would suit New Yorkers.

Lee's campaign with Monte Cristo has failed. The fact is, that Charles Warner has ceased to draw as he once did. Mr. Lee puts up a burlesque of Cleopatra, dropping himself out. But it is only a stop-gap for Henrietta, which makes its appearance at the end of March. The play has had some slight alteration made by its author, Mr. Bronson Howard.

Charles Wyndham has sowed and he has reaped in his revival of the comedy wherein those words appear as titles, but he is now rehearsing School for Scandal a school that just now has many scholars what with Baccarat and the matrimonial quarrels of Lord John Russell's grand-children.

Managers and actors are rushing into print arraigning the County Council for proposing that music halls can exhibit and perform dramatic sketches, thus bringing theatres and the varieties on a par. The majority of the County councillors want free boxes, stalls and orders—that is the matter with the Hannahs who fill those offices.

Last nights of The Gondoliers are announced, but the fact that it is "commanded" by the Queen for Windsor Castle, next week, may give it a fresh start. Your loyal theatregoer will follow the lead of royalty even if the play commanded her stupid.

It looks as if the high promises which accompanied the opening of the D'Oyly Carte and Sullivan Opera House were not to be fulfilled. Ivanhoe is to be followed by an opera written in France, on a French subject and composed by a Frenchman. The words, however, will be English.

Several theatres do not share the prosperity of a few houses. There are at least four which are spelling "ruin," and yet three new houses are under contract for building, and to be opened in the Autumn. O. H.

PARIS.

MARCH 7.—People are talking a good deal in artistic circles here about the reported relations between Sybil Sanderson—our foreign song-bird—and the late Prince Baudouin. This to the annoyance of the singer, who denies energetically that she was ever acquainted with the Prince. Miss Sanderson has been singing at Brussels recently, and by a telegram just to hand I see that in view of these damaging rumors, and to show their regard for the young American, the Brussels public gave her a loud ovation on her first *entrée*. *Tout de même*, all this must be most disagreeable to M. Jules Massenet.

Among the lights of the musical world there is much competition just now as to who is going to take Paravey's place as director of the Opera-Comique. The candidates are MM. Gandrey, Edouard Noel, Vailletet, Carvalho and Campocasso. Personally, I have no doubt as to the ultimate success of M. Carvalho, who, it will be remembered, was director of the theatre at the time it was destroyed by fire and so many lives were lost. The Opera-Comique has never prospered since as it did under his rule.

We hear every day, *ad nauseam*, that Thermidor is going to be put on again at the Français, and that Sardou has consented to make a few cuts. The truth of the matter is this. The play will shortly be given in Berlin, and if it is not given in Paris first, it can never be produced in France again. The French, especially the Parisians, would never accept Berlin's leavings. Sardou denies he has consented to cut it, but we all know M. Sardou has a bad memory. The play will be seen again at the Français, but changed considerably. Its second production will take place quietly, without further preliminary announcement than the usual notice in the papers of the day.

A little one-act play that Antoine originally produced at the Théâtre-Libre after its author—Georges de Porto-Riche—had fruitlessly hawked it round to all the orthodox managers, has been read by the reading committee at the Français, and, after solemn deliberation, has been accepted by that august body. The piece is entitled La Chance de Françoise.

The fourth performance of Antoine's Théâtre-Libre season, to which I but briefly referred in my notes last week, took place, last Friday, with its accustomed *éclat*. The programme consisted of the Reule, a four-act prose play by Georges Lecomte, and a one-act play, the Jeune Premier, by Paul Ginisty, both of which writers are well-known journalists here.

The opening and longer piece was the first offence of its author, and consequently bored the audience considerably. It was neither artistic nor naughty enough for the Théâtre Libre. It was simply common place, and the habitues of Antoine's theatre want, and usually get, stronger meat. The story is that of a man discovering his wife's infidelity and confiding the secret to his pure, innocent daughter in the hope she will aid him in keeping the mother from the lover. The mother is too sharp for both, and the lover makes love to the daughter, thus concealing his real affections. Finally, the daughter, crossed in youthful love of her own, consents to throw her lot into the "mill" and the curtain falls on her promising to be the lover's wife. What future developments are attained does not transpire. But, that is art, you know.

The curtain-raiser of Ginesty has considerable more merit, and is a charming little play that would not be amiss on our American stage. The scene is the simple home of an old worn-out actor. The old man is becoming childish and is always calling up the successes and triumphs of former years. His wife spends all her time trying to humor him, and she writes perfumed little notes to him in disguised handwriting, so he shall still think himself the object of the ladies' admiration. It is a pretty little thing and Antoine was admirable as the actor.

A. DE H.

ROME.

MARCH 5.—There is in Italy, what I don't think exists in any other country, that is, a dialect theatre, or rather several dialect theatres, as the Milanese, Venetian, Piamontese, Florentine, Neapolitan and Romanasco theatres. Each distinct theatre has its company or companies, and its authors, who write in their own particular dialect only. Sometimes, when a piece is particularly successful, the author translates it into Italian for the benefit of Italian companies. Meanwhile the dialect companies travel about the country, like other companies, and generally meet with as much success as ordinary companies. Each dialect, also, has its specialty, the Milanese and Piemontese being mostly of a romantic and lachrymose tendency, whilst the Neapolitan, Romanasco and Venetian dialect plays lean more to the bright side of life.

Of all these dialect plays, however, the Venetian are the most popular, and they count among their authors one of the finest dramatic writers in Italy—Giacinto Gallina. Every work he has written, from 1872 to the present day, is a gem in its way, and more than one has been adapted for the classic Italian stage. He is frequently called the modern Goldoni, although he does not ressemble Goldoni in anything.

Goldoni is a Venetian of the purest type, and reproduces the people of his time without any philosophic vein beneath the subject of his plays. His characteristics are comedy, and comedy only. Although an observer of the people of his day, he is not what is called a profound thinker. He looks upon life as a mere comedy, even when surrounded by every hatred and all the uncharitableness of his enemies.

With Gallina, it is different. He does not confine himself to Venitian life. His field of action is much larger. He writes in Venitian dialect, but his characters may exist anywhere. Goldoni's characters would be recognized as Venitian, even if they did not speak. Gallina's Eves of the Heart and A Woman Never Dies might be placed in an American family, without losing their individuality.

Gallina is a thinker and an observer, and he sometimes surrounds his subject with an ideal atmosphere, bordering on poetry. In his most trivial comedies, tears mingle with laughter. He is an admirer of old-fashioned virtue and a worshipper of the aged. His old people are sometimes coarse and rough, but always open-hearted and generous. They are sometimes poetical, as in Grandmother's Sweetheart and Eves of the Heart.

In his love passages he is ideal—quite the opposite of Goldoni. Goldoni puts love to ridicule; Gallina raises it on high places as a noble passion.

Gallina does not look at life as a comedy, but as a drama.

In some of his plays—as in A Ruined Family—he resembles Zola in Potbouille. Potbouille, however, was written some years after Gallina's Ruined Family. The two were evidently inspired by the same thought.

In both The Ruined Family and Potbouille, a mother takes her daughters out to find a husband, and to economize at home. Also, in A Mother Never Dies, we see a resemblance to Zola's Bonheur des Dames. In both an old tradesman is crushed by the modern palatial stores. Zola, however, makes the modern store win the day. Gallina gives the preference to the old style.

Honest and healthy sentiment always triumph in Gallina's plays, and that not by force, but naturally and quietly by the consequence of circumstances. Altogether, his plays interest and amuse the public.

If I have alluded so lengthily to Gallina and his plays—it is because he and his company are now in Rome playing nightly to crowded houses.

Eleonora Duse is also here, and, as usual, is attracting large audiences. She is studying all Shakespeare's best parts, with the view of visiting America—after her engagement in Russia. I think you will like her.

Our third theatrical attraction is the Roman Burattini or Marionettes. These are celebrities, and have been an indispensable Lenten entertainment in Rome ever since the beginning of the Sixteenth Century. In olden times there were several Burattini theatres in Rome, both for the general public and in private houses. In the beginning of the Eighteenth Century Cardinal Ottoboni had a Burattini theatre erected in his palace, which still forms the corner of the Corso in the Piazza Sant Lorenzo in Lucina.

In the present century two men in Rome rendered the Burattini celebrated. One was Gaetano Sant-Angelo, called Gaetanaccio, and the other was Filiffeo Teoli, called Cassandrino.

Gaetanaccio began by making his own puppets, and carried them about the country in a box, which he used to place on his shoulders.

He could imitate the voice and gestures of every one he saw and also the characteristics of birds and beasts. He spoke every dialect also and imitated foreign accents. His laughter and weeping were also so natural that every one who heard him laughed and cried with him. His wit was equally celebrated and he could move five or six puppets at once without any one to help him.

Wherever he planted his box crowds—not only of the populace, but of ladies and gentlemen in their carriages—stopped to see his performance. He was also invited into the houses of princes, dukes and kings to amuse them with his puppets. When he died, in 1832, the Roman Burattini apparently died with him. General managers tried to revive them but without success. They lacked Gaetanaccio's wit and humor, and also his agility of fingers.

This year, however, there seems a chance of the Burattini having a new and glorious renaissance. The present company are as large as life, and are made to move almost as naturally as real men and women. They are very cleverly managed, and are delighting old and young.

Respecting the Bernhardt-Davenport controversy over Cleopatra, and happening to have an effigy of her—a copy of the only one known to exist—I think the real Cleopatra's head was most masculine and more like the head of a Roman Emperor than the head of a woman. The hair is plaited close to the head at the back, and in short stiff curls in front and over the ears. A ribbon is tied round the head. Long pear drops are in the ears, and a necklet of gold beads round the neck, which is very thick. The eyes are small and fierce-looking; the nose, a bird's beak; the mouth large and full; the forehead low and receding; eyebrows straight.

Altogether, a woman the reverse of gentle looking, or even womanly. She must have been a virago. She was a clever woman, and there was no art or secret of seduction which she did not know and practise on her victims. She was passionately fond of perfumes and used them in abundance to bring men to her feet.

Fanny Davenport, I should say, is truer to Cleopatra's nature than is Bernhardt.

Eleonora Duse is going to give us the only real Cleopatra (Shakespeare's) before she leaves Rome.

An Italian captain has invented a rotary stave which in case of fire leaves the theatre completely free and open for exit, and I hear that a model of it has been sent to America. So you may see it before long. S. P. Q. R.

FOREIGN ECHOES.

Charles Santley, the English baritone, sailed from Havre for New York last Saturday. Major E. L. Pond sailed on the same day from Liverpool, on the *Aurania*.

It is reported from Paris that Henry Mapleson is to marry Madame Laura Schirmer in a few days.

A new modern comedy, by Alfred Austin, entitled The Tenant of Aroncourt, will be produced by George Alexander at the London St. James' Theatre before the close of the present season.

The latest piece at Terry's Theatre, The Culprits, is said to be a dead failure.

The cast of The Henrietta when done at the London Avenue Theatre on March 28 will be as follows: Nicholas Van Alstyne, W. H. Vernon; Dr. Parke Wainwright, Yorke Stephens; Nicholas Van Alstyne, Jr., Lewis Waller; Bertie Van Alstyne, J. L. Shine; Watson Flint, Harry Lee; Musgrave, Mr. Fulton; Lord Arthur Trelawny, Earle Douglas; Donald, Mr. Robertson; Mrs. Cornelia Apdyke, Fanny Brough; Rose Van Alstyne, Florence West; Agnes Lockwood, Marion Lee, and Lady Mary Trelawney, Mary Jocelyn.

The same people will appear in Wilson Barrett's new play, Father Buonaparte, when it is done to-morrow (Thursday) evening.

Nellie Farren, Fred. Leslie and the Gaiety co. leave England for Australia next month.

D'Oyly Carte is very much excited over the command he has received from Queen Victoria to appear with his Gondoliers at Windsor Castle. He thinks it an excellent "ad," and promptly refused all proffers of remuneration, which naturally had the desired effect of raising him in Her Majesty's regard.

The arrangements for the above royal performance have been made under the superintendence of the Lord Chamberlain. A commodious stage has been erected at the West end of the magnificent State apartment, and gas will be laid on for the footlights and flies. The scenery and accessories will go up from London. In the space in front of the stage where chairs will be provided for the Queen, the Royal Family and Her Majesty's guests room is afforded for a considerable number of spectators. The performance is to take place at nine o'clock, after Her Majesty's dinner.

Clement Scott, after reviewing the performance and urging the Lord Chancellor to prevent its further presentation, says: "Even the Lady of the Camelias, that hectic harlot, coughed her frail soul away with some external propriety; but Ibsen's patients expectorate, if we may venture to say so, in public, and air on the stage matters that a blind beggar would hide under his patches. In the name of outraged art let these people, author, actors and admirers alike, keep to themselves their clinical confessions and scenes which appertain to mercury rather than the muse. If their intellectual food be such literary carrion, let them devour it apart. But in whatever measure they bring their stuff into the light of day and within the range of the senses of honest and wholesome folk, we trust that public opinion, backed, if necessary, by the law, will in that measure rebuke and restrain the novel and perilous nuisance."

IN OTHER CITIES.

CINCINNATI.

Fanny Davenport's performance of Cleopatra at the Grand week ending 14 was the event of the season, and during the latter portion of the week standing room was at a premium—this, too, in the face of an increased admission tariff. Miss Davenport's performance of the title role won for the artist several curtain calls nightly, and Melbourne McDowell gave a fine impersonation of Antony. The scenic effects and costumes were good. E. H. Sothern 16-21 in The Master of Woodbarrow; The Howard Athenæum co. 23-28.

At the Pike, M. B. Curtis, in his first success, Sam'l of Posen, scored a veritable hit during the week closing 14. The leading roles were cleverly played by Albino Decker (Mrs. Curtis) as Celeste, and Kate Bartlett as Rebecca. Ogden Stevens made the best of a thankless part. The piece was satisfactorily staged by Manager Ballenberg. The Duff Opera co., headed by Marie Tempest and John A. Mackey, in The Red Hussar week of 16-21; Lewis Morrison in Faust 23-28.

Shenandoah was well presented at Heuck's during week of 8-14 and notwithstanding the fact that the piece had constituted the attraction within a few months past at the Grand, the attendance was unusually large. The honors of the week were evenly apportioned between Messrs. Carlisle, Burbeck, Harwood and Barrows and Misses Comstock, Russell, Tyndale and Sutton. The Soudan 15-28.

The attraction at Havlin's during week of 8-14 was winsome Lizzie Evans whose admirers in Cincinnati are legion and Manager Havlin's bank account was handsomely increased. The repertoire for the week included Fogg's Ferry and The Buckeye. The artiste's support, at the hands of Marion P. Clifton, Harry Mills, Emma Hawthorne and Paul H. Everton was notably good. Henshaw and Ten Broeck in The Nabobs 15-21; Grimes' Cellar Door 22-28.

J. S. Murphy and Lottie Winnett pleased in their roles in Inshavogue at Harris' during week of 8-14. Miss Winnett's singing was the bright particular feature of the performance. The cast was satisfactory and Manager Baker staged the piece acceptably. The Two Johns week of 15-21.

Gus Hill's World of Novelties paid Cincinnati and the People's a return visit week of 8-14, and from the frequency with which George Heuck displayed his S. R. O. placard business can be set down as more than satisfactory. The main feature of the programme (an excellent one in its entirety) were the Evans', Gilbert Sarony, Emily Peares and Charles G. Seymour. Lester and Williams' Burlesque comb. 15-21. The Parisian Folly co. 22-28.

Manager Fennessy, of Heuck's, has recovered from his attack of la grippe, and is once more at his desk.

Manager R. E. J. Miles left 11 for Hot Springs, Ark., and will remain at that resort until the latter part of this month.

ST. LOUIS.

Cora Tanner played to good audiences at the Grand Opera House week of 10, giving her new success, The Refugee's Daughter. Miss Tanner was seen to the best advantage in it. The co. is composed of finished actors, and the stage settings were elegant. Stuart Robson in The Henrietta week of 15-21.

The County Fair played a return engagement at the Olympic Theatre during week of 8. The attendance was large, exceeding in number that of the previous engagement. Many new features have been added since its previous appearance, while the best of the old ones remain. The Liliputians week of 15-21.

McCarthy's Mishaps played to big business at Pope's Theatre. It was a return engagement and was welcomed right heartily. Barney Ferguson, the star, made a popular success. Hallen and Hart week of 15-21.

John C. Henshaw and May Ten Broeck presented the Nabobs at Havlins' Theatre during the week and drew well. The stars were amusing and the performance furnished much fun with the songs and dances and interpolations. The co. is competent. The Midnight Alarm week of 15-21.

The Sensational Boom Burlesque co., composed of young women in tights, and introducing a number of interesting specialties and a model scene from The Clemenceau Case, drew fine audiences to the Standard Theatre week of 8-14. Katie Emmet in Waifs of New York 15-21.

Mrs. W. F. Dickson, wife of Mr. Keene's manager, is visiting her old home, St. Louis.

Marc Klaw, one of the proprietors of The County Fair, was in the city, and left 12 for San Francisco, to arrange for its production there.

Cora Tanner displayed some dresses that were much admired and envied by the ladies during her engagement. Her season closes 21 at Memphis, Tenn.

John Robb, formerly one of the proprietors of Pope's Theatre, but now of the New Lyceum of Memphis, Tenn., was in the city 9, 10, arranging for a season of Summer Opera at his house.

Bud Mantz, the popular and good looking treasurer of the Olympic Theatre, will have a benefit in a couple of weeks.

NEW ORLEANS.

John L. Sullivan and Duncan B. Harrison in Honest Hearts and Willing Hands, at the Grand Opera House week of 1-8, played to the capacity of the house at every performance. On the opening night camp stools were called into requisition. Sullivan seemed to have a great many admirers, as he was enthusiastically welcomed. The Corsair week of 9-15. The Paymaster 16-21.

Marie Greenwood, with a brilliant co. of artists, appeared at the Academy of Music week of 1-8, and gave Boccaccio, the Hermit and Giroffe Girofla to large and fashionable audiences. This attraction closes the season of 1899-03 at this house. It has been a very prosperous one.

The Golden Gulch comb. opened to a large audience at the St. Charles Theatre week of 1-8, but toward the latter part of the week scarcely a handful of people attended. Co. very unsatisfactory. Cold Day week of 8-15, after which the house will remain dark for three weeks, when The Two Old Cronies will be presented, closing the season.

A benefit was tendered Manager R. J. Lowden at Avenue Theatre 5. That performance was the last there, as the lots on which the building stands have been selected as a site for a hotel.

DETROIT.

The U. S. Mail did a good business at the Lyceum Theatre 2-4. The co. is composed of decidedly clever people, who gave an excellent performance. Lewis Morrison in Faust 5-7. Mr. Morrison is admirable as Mephisto, and the supporting co. excellent. The scenery, including the famous Brocken scene on Walpurgis Night, has never been equaled in any presentation of Goethe's masterwork in this city. Agnes Huntington, who has not been seen here since she appeared with the Bostonians two years ago, made her debut 9 before a Detroit audience as a star. The house was filled from pit to dome, and each of the twelve boxes was occupied. Miss Huntington, who has many warm friends and admirers in this city, was received *con amore*, and the enthusiasm did not seem to abate throughout the entire performance. Miss Huntington's magnificent physique fits her admirably for the part of Paul, and she costumes the part with taste and refinement. She received curtain calls at the end of every act, and although no flowers were passed over the footlights—in accordance with the printed wish of Miss Huntington and the management—the foyer was fragrant with the offerings of her numerous admirers. Marguerite Von Breydel as Yvonne and Vinnie Cassell as Chopinette, both did excellent work. Next to the star, however, Messrs. Hallen Mostyn, as the old smuggler Bonibabasse and Albert James as Little Pierce are deserving of mention. They acted their parts in a clean-cut, earnest manner, and were the life of the piece throughout the entire performance. The opera was given four times, including Wednesday matinee. The latter half of the week Russell's Comedians in The City Directory. De Wolf Hopper Opera co. in Castles in the Air and The Lady or the Tiger 16-18.

Shenandoah did a large business week of 2-7, at the Detroit Opera House. The co. is evenly balanced and did splendid work. Bluebeard opened 9 to a large and enthusiastic audience. John D. Gilbert, as O'Mahdi Benzine, Douglas A. Flint as Bluebeard, Dez and Archie Delmaine as the twin chiefs of police, Ida Bell as Zara, and Jessie Villars as Ayesha all contributed to the effectiveness of the performance. The piece runs the entire week, including usual matinees. Prof. George R. Cromwell 16-21.

N. S. Wood in Out in the Streets to big business at Whitney's Grand Opera House week of 2-7. The Limited Mail opened to a packed house 9. The play is very well written, and, from a box-office point of view, is a success. Joseph H. Coyne as the Section Boss, Master Harry Blaney as Jim Harland, Charles R. Huntington as the tramp, Jack Hawkins, shared the honors equally. Under the Gaslight 16-21.

The dates of the May festival to be given at the Detroit Rink by Gilmore are fixed as May 11, 12. In addition to his famous band Mr. Gilmore will bring with him Maud Powell, violin player; Ida Klein and Mme. Natali, sopranos; Aime Mantel, contralto; Signors Spignoli, tenor; Sonfori, basso, and Campanini, who is reported to have fully recovered his voice. Professor Abel, of this city, will conduct a chorus of 300 voices, who will take part in the concert, and for the matinee performances Mrs. Thomas will make up a chorus of 500 school children. Arrangements are said to have been made with Theodore Thomas for a June festival.

The eighth concert of the Detroit Philharmonic Club for this season occurred 3, and drew a good house. The concert will take place 24.

BOSTON.

Dr. Bill is repeating at the Tremont the success that it made at the Hollis Street earlier in the season. The absence of Sadie Martinot is felt in the co., which repeats the excellent work of the previous engagement. The engagement of Sarah Bernhardt 9-14 was a success in every way. The capacity of the house was tested at every performance, and additional matinees were given 11 and 13.

The realism of Blue Jeans is meeting with its merited appreciation at the Hollis Street, and this popular theatre is crowded at every performance. The three weeks' engagement will conclude 21.

Primrose and West's Minstrels began a successful engagement at the Boston 16. Yon Yonson had an extremely successful week 2-14, and will meet with good favor whenever presented here again. The Actors' Fund benefit takes place at this theatre 15, afternoon.

Joseph Murphy, at the Globe, is meeting with the prosperity which has always attended his annual engagement on the week of St. Patrick's Day in previous years. The assignment for the week is Shaun Rhue 16-28, special matinee 17, and Kerry Gow 19-21. Gus Williams and John T. Kelly concluded a successful engagement in U and I 14.

A Cup of Tea and Sunlight and Shadow will conclude a successful run of four weeks at the Museum 28.

Ship Ahoy will not be seen at the Park after 28 and hardly a seat is to be secured for the rest of the engagement.

The Canuck was presented at the Grand Opera House before a large and enthusiastic audience, and McKee Rankin received a gratifying welcome. The Fakir did large business week of 2-14.

Tilly Clay's Gaiety co. is filling the Howard Athenæum nightly. The Devil's Mine closed a successful week 14.

The Hasty Pudding Club of Harvard University is completing the arrangements for its Spring theatricals which are to be given at Union Hall, April 17, 18. Odispah, an original operetta, and Two Old Grads, an original farce, will be given. J. Wendell, Jr., A. B. Nichols and H. W. Skinner, successful amateurs, will head the co., which will include a chorus of twenty-five.

Agnes Booth has been in the city for several days and was a prominent figure at the Bernhardt first nights, occupying a box with her husband, Manager John B. Schoeffel.

An amusing parody announcing the fact that J. M. Hill had discovered a long-lost relative in the shape of an Egyptian mummy, appeared in an evening paper the day that the full details were published of the adoption of a little girl by Madame Bernhardt.

S. A. Cohen, who was ahead of McKee Rankin three years ago, resumed the same position in this city 10.

E. L. Davenport and Emma V. Sheridan will not be members of the Museum stock co. next season. The present members re-engaged include Messrs. Boniface, Barron, Abbe, Wilson and Booth, and Misses Clarke, O'Leary, Campbell and Acres.

Joseph Haworth in Aunt Jack and Harry Lacy in The Still Alarm are among the attractions which are soon to be seen at the Globe.

The greatest hit in Blue Jeans has been made by Jennie Veamans. All the papers in the city are unanimous in their praise of her work as June.

The phonograph was used at the benefit of Frank E. Piper and Charles A. Metcalf at the Park 25 to reproduce the specialties of a number of actors who were unable to appear.

W. H. Crane in The Senator and the stock cos. at Daly's and the Lyceum are coming attractions at the Hollis Street.

KANSAS CITY.

Annie Ward Tiffany drew a steadily increasing patronage to the Warder Grand Opera House week of 8-14 in The Stepdaughter. The piece is unusually well written, and, as the staunch and faithful servant, Peggy Logan, Miss Tiffany was true to nature. The supporting co. is excellent, including Rose Tiffany, Annie Barclay, Blanche Bender and Revel Germain. The stage settings were elaborate and effective. Si Plunkard 15-21.

The Spider and Fly, newly embellished with catchy music and pretty scenery and with many additions to the specialties and co., was well received at the Gillis Opera House 8-12. Hilda Thomas, Irene Verona, T. W. Ryley, the comedian, and Zarno, juggler and pantomimist, were all clever. Cleveland's Consolidated Minstrels 13, 14; Kajanka week of 15-21.

Mrs. Leslie Carter in The Ugly Duckling was well received 12-14. Co. good. She closed her season and the co. disbanded here. Effie Ellsler 16-18; Emma Juch Opera co. 19-21.

Madame and Augustin Neuville in The Boy Tramp pleased the many patrons of the Ninth Street Theatre with heavy melodrama week of 8-14. The soubrette, Mattie Aubrey, was repeatedly recalled for her naturally graceful dancing. Hettie Bernard-Chase 15-21.

Manager Lodge, of the Midland, closed his season week of 8 to good houses, presenting A Bunch of Keys, with clever Ada Bothner as Teddy and Louis Wesley as Grimes. The rest of the co. were good and the performance went with a vim that was thoroughly enjoyable.

Charles H. Hoyt travels with his co. which is playing A Texas Steer, although his health is very poor.

CHICAGO.

Rosina Vokes and her clever co. had a very prosperous week at Hooley's Theatre. The little one-act plays that this co. do so well were repeated, and two new ones were given, Frederic Lemaitre and Barbara. The latter is a pretty thing of slight depth or literary merit, but was favorably received. Pauline Hall in Amorita week of 16-22.

Stuart Robson and May Waldron, in The Henrietta, proved a drawing card at the Opera House. The co. is not up to the usual standard of excellence. The Crystal Slipper returns for a positively farewell engagement week of 16-22.

The Duff Opera co. presented Dorothy all the week with Marie Tempest in the title role. For two nights Miss Tempest was indisposed, and Miss Holland sang the part acceptably. Business was excellent. Die Muenchener (return engagement) week of 16-22.

The Liliputians have proved an admirable card, and the little actors have been seen by large crowds at the Columbia. Russell's co. in City Directory week of 16-22.

The last week of The Soudan at the Auditorium was not patronized to any great extent. It was altogether too British to suit the West. Nothing underlined for a week or two.

The Bottom of the Sea was at the Haymarket and pleased the large audiences that witnessed it. My Jack week of 16-22.

Two Old Cronies did well at the Windsor. Vernona Jarbeau week of 16-22.

Little Lord Fauntleroy proved a popular attraction at the Criterion. Out of Sight week of 16-24.

U. S. Mail, a rather good melodrama, had a prosperous week at the Alhambra. The Irish Corporal week of 16-22.

Held by the Enemy proved popular at Jacobs' Clark street Theatre. Charles L. Verner week of 16-21.

The Fugitive was a good card at Jacobs' Academy. Kate Claxton week of 16-22.

Later On, with Hallen and Hart, was able to crowd Havlin's all the week. Aunt Bridget week of 16-22.

Struck Gas, a farce of some merit, had a good week at the People's. Sheridan and Flynn's Specialty co. week of 16-22.

Arizona Joe in Blue Hawk drew crowds to Litt's Standard. Streets of New York week of 16-22.

Next season Sol Smith Russell will have a new play, based on Mark Twain's story of A Yankee at the Court of King Arthur.

Stuart Robson has added She Stoops to Conquer to his repertoire.

Sidney Booth, eldest son of Mrs. Agnes Booth, is a member of The City Directory co.

Al Hayman, of the firm of Hayman and Davis, partners in the Columbia, is still in the city.

Emma Vaders is making a great success in the part of Nellie Temple in The Soudan, formerly played by Louise Balfe.

CLEVELAND.

Joseph Murphy opened at the Opera House 9 for three nights. The star is as popular as ever. Packed houses every night. Belle Melville, the leading lady, made quite a hit. Agnes Huntington in Paul Jones 12-14. Large advance sales. Fanny Davenport 16.

Joseph Haworth, a Cleveland boy, opened with Aunt Jack at the Lyceum 9. Big business all the week. A Man of the World was also presented. Both plays were well received. Howard Athenæum co. 16.

The Star did a good business week of 9-14 with the Parisian Folly co. The performance consists of a ballet first part, and also an afterpiece with some very good specialties between. Newman's Sensation Boom co. 16.

After Dark did a large business at Jacobs' week of 9-11. Sherman and Morris, comical acrobats, made quite a hit. C. A. Gardner 16.

A number of the leading citizens of Cleveland have tendered a benefit to Manager Arnold of the Lyceum. He has accepted and set the time as April 9.

The wife of Gus Hartz, manager of the Opera House and also of Richard Mansfield, died last Thursday, after a short illness. Mr. Hartz has the sincere sympathy of his many friends in this city.

Walter Sanford, of the My Jack co., will close his season next week. He will then leave for England to get together material for his new play which he expects to produce next season. Charles Frew, of this city, has been engaged for next season.

Ed. French, the clever banjoist, formerly with Dockstader's Minstrels and lately with Tony Pastor, is visiting his home here.

The Park Pavilion has been refitted throughout and will open April 1 under the management of Curtis L. Simmons. Mr. Simmons is also proprietor of the May Russell Burlesque co. which goes out from here next season.

Manager Ed. Newman, of the Sensational Boom co., whose show was refused a license in Elyria a few weeks ago, is in town arranging about a suit for damages.

Manager Drew, of the Star, will make extensive changes in his theatre this Summer. He will move the stage back forty feet, nearly doubling the seating capacity, and also will add a gallery. New opera chairs and drop-curtain will be added.

DENVER.

Mrs. Leslie Carter's engagement at the Broadway didn't open propitiously week ending 7, and the houses all through were not what they should have been. I venture the opinion, though, that it was owing to the enormous popularity of a counter-attraction. Mrs. Carter is a positive surprise. The audiences treated her with marked cordiality, especially after her very successful performance in act three of the Ugly Duckling, which has an improbable plot, but is not an uninteresting play, nevertheless. Mrs. Carter's support was particularly good. Tannhauser to the bill to-night (9) for the opening of the Emma Juch week. Cleveland's Consolidated Minstrels next.

The most popular musical organization that visits Denver is the Bostonians. They had their usual very large patronage at the Tabor Grand week ending 7. All of the operas were rendered in this co.'s well-known style. Robin Hood was the favorite. A Texas Steer this week, and Hanlon's Superba next.

J. Z. Little's World was moderately attended at the Fifteenth Street Theatre week ending 7. The scenic effects were well handled, and the co. up to the average. This week A Social Session.

J. C. Alexander has returned to his old position of managing the Tabor stage.

After the first night, Mrs. Carter left out of her performance the little scene before the fire in act one.

Prices for Sarah Bernhardt are $3 and down. She comes April 20 for two performances at the Broadway.

The Musin Concert co. will give two concerts this week under the auspices of the Glenarm Club.

Manager Price denied, emphatically, that the cause of Mrs. Carter's closing in Kansas City was owing to any pecuniary trouble. He said the star's health was the reason. Indeed, Mrs. Carter doesn't look like a well woman by any means.

WASHINGTON, D. C.

The houses were better at all the theatres 9 than might have been expected with such unpropitious weather. We have had altogether too much meteorological unpleasantness lately to get about with comfort.

Mr. Barnes of New York had a fair house at Albaugh's. The piece was well presented. Etelka Wardell made a good impression as Marina. Long lines of men, women and boys have been buying seats for the Bernhardt performance week of 16, many "choice" seats being for sale at various places.

The Crystal Slipper, on its opening night, had a good house at the National, and all the favorites in the cast were enthusiastically applauded. The scenery and stage effects were especially good. Margaret Mather 16-21.

Lydia Thompson and her capable co. received a hearty welcome at the Academy of Music, though the house was not as large as she deserved.

Daniel Boone pleased a good house at Harris' with its thrilling situations and hairbreadth escapes. Lights and Shadows 16-21.

H. W. Williams' co. at Kernan's 16-21.

The Marine Band, under management of Mr. Blakely, will go on a concert tour, beginning at New Haven, April 1, and closing in this city May 4, going through New England, New York, and West as far as Omaha. Marie Decca will be the vocalist.

A grand concert will be given Signor Maina 16, at Academy of Music, with Marie Decca and others.

Franz Rummell, piano recitals 21, 23, at the Academy of Music.

LOUISVILLE.

The engagement of Agnes Huntington in Paul Jones at Macauley's was a brilliant success. It was somewhat lengthy, and the English co. excited some comment, but taken altogether it was an enjoyable affair. The prima donna has always been a great favorite here, and she was most warmly received. Margaret Mather week of 9, presenting Joan of Arc and a repertoire. Paul Kauvar follows.

Masonic dark until 12, when Al. G. Field's Minstrels appear.

Later On and The Two Johns were the leading attractions at Harris', each drawing fair business. Held by the Enemy next.

The Whallen Martell Specialty co. has been doing very large business at the New Buck. Sep Earl and the Martell Family are the special features.

A local paper states that Agnes Huntington received a cable offer while here to appear in Robin Hood in London at a very large salary.

N. D. Roberts will manage the new Opera House now being erected at Middleborough, a thriving mountain town in the interior.

Thomas Q. Seabrooke's parts in the De Wolf Hopper Opera co. were acceptably played during the engagement here by Stage Manager Herbert Cripps.

Marcus Mayer spent several days in town during the stay of Paul Jones; also John R. Rogers. The latter is booming Professor Cromwell. He is to star Annie Lewis, of the Later On co., next season in My Sweetheart.

Vladimir DePachman, the pianist, comes to Macauley's 16.

John H. Snyder is now a member of Harris, Britton and Dean's corps of assistants here. The new Harris theatre is getting into shape like Aladdin's palace. Manager Britton is giving his personal attention to its construction.

It is stated that Ed. E. Risley will return to the stage. He was quite a success as a City Father, but his affection for his first love is too strong.

The Soudan date at the Auditorium is week of 30. Messrs. Quilp and Camp are booming it skilfully.

BROOKLYN.

Poor Jonathan proved a popular attraction at the Park Theatre week of 9-14. Fred Solomon, Louise Essing, Camile Darville and J. H. Ryley won enthusiastic recalls nightly. A neat music book, containing the choicest numbers of the opera, was presented to each auditor on Monday night. The Hanlon-Voltz and Martinetti English Pantomime and Novelty co. week of 16-21. George Thatcher's Minstrels 23-28.

Booth and Barrett will fill a joint engagement in Brooklyn, under the management of Col. Sinn and Walter E. Sinn, in April.

Gillette's ever-popular Private Secretary drew crowds to Holmes' Star Theatre week of 9-14. Lost in New York 16-21.

At the Grand Opera House Old Jed Prouty had a good patronage. Frank Daniels in Little Puck 16-21.

Lilly Clay's Colossal Gaiety co. did a large business at Hyde and Behman's Theatre during the week ending 14. A specialty comb. is the attraction week of 16-21.

The Amaranth Dramatic Society programme for Wednesday evening (11) consisted of a double bill, The Open Gate, followed by Grundy's three-act Snowball. The parts were distributed as follows in The Open Gate: Aunt Bettie, Ada Woodruff; Jessie, Marie Lamb; Uncle John, S. G. Acton, Jr.; Garth, Harry J. King. The Snowball: Felix Featherstone, Alfred Young; Uncle John, William Phelps Macfarlane; Harry Prendergast, Frederick Bowne; Mrs. Featherstone, Elise Louis; Ethel Granger, Mabel G. Smith; Penelope, Lizzie Wallace; Saunders, T. G. Spence. The charming curtain-raiser was daintily acted, and the stage was well set. In the afterpiece Mr. Bowne, Mr. Young and Miss Louis carried off the honors. The general verdict on the performance was that it was one of the most successful of the season.

PHILADELPHIA.

The McCaull Opera co. opened at the Grand Opera House 9, in Millocker's melodious opera, The Black Hussar, and drew a large audience. Digby Bell, Laura Joyce Bell, Annie Meyers and Helen Bertram were heartily received. The chorus was good and the general representation of the opera satisfactory. Business fair. Same co. 16-21.

At the Broad Street Theatre Richard Mansfield in Beau Brummell was greeted by a large and fashionable audience 9. It was a finished performance throughout. Business good during the week. Same co. 16-21. Prince Karl 16, 17; A Parisian Romance 18, 19.

Sardou's powerful drama, Odette, with Clara Morris in the title role, was presented at the Park Theatre 9 to a full house. Miss Morris was warmly welcomed and received enthusiastic calls before the curtain. She is supported by an excellent co., and throughout the performance ran smoothly and effectively. Odette was presented until Thursday, when Camille was the bill. Business good. Roland Reed 16-21.

At the Chestnut Street Opera House the third week of The Senator opened 9 with another large audience. Mr. Crane is so good as Senator Rivers that it seems impossible for him to do anything poorly if he tried. He is surrounded by an excellent co., who get all the points possible out of the popular play. Business excellent. Same co. 16-21.

Hoyt's Midnight Bell, entered upon its second week at the Chestnut Street Theatre 9 to a well-filled house. Business good. Gus Williams and John T. Kelly in U and I 16-21.

At the Arch Street Theatre Ullie Akerstrom, an actress new in this city and in a new play danced into favor 9 in a musical comedy called Annette, or, the Dancing Girl. The play which is built on the go-as-you-please plan was undoubtedly constructed to display Miss Akerstrom's attainments as a dancer. It served this purpose well and brings into view the many charms of this piquant little woman. Harry T. Adams, as Pete, the aged colored man, did some very good work. The rest of the co. was fair. Business good. M. B. Curtis 16-21.

The Hustler was presented at the Walnut Street Theatre 9 to a packed house. John Kernell, who is a favorite here, played the leading part. The piece abounds in jokes that have seen earlier and better days, with occasionally something new and fresh. The burden of the play was laid on Kernell, as McFadden, the Hustler, and Dan Mason as Busch, and they succeeded in being amusing. Mollie Thompson was the leader of the females, and she was excellent. Among the specialists was the premiere danseuse, Leonilda Staccione, who displayed her taper form in very abbreviated skirts and did an Italian toe dance very well. The piece drew big houses during the week. Faust Up to Date 16-21.

At the National Theatre a large audience was attracted 9 to witness Paul Kauvar. Henry Aveling was very successful in the title role as was also Clara Louise Thompson, a young, pretty and talented actress in the role of Diane de Beaumont. The manner in which the piece was presented reflects credit upon the co. and also upon the theatre. The scenery and costumes were picturesque and historically correct. Business large. Siberia 16-21.

Gillette's strong military drama, Held by the Enemy, was very acceptably revived at Forepaugh's Theatre and drew an immense audience. Appropriate scenic appointments were employed and the whole production was of a thoroughly meritorious character. Business excellent. Forgiven 16-21.

At the Lyceum Theatre the May Howard Burlesque co. opened to a crowded house and played to standing room only during the week. Manager Jerman has a faculty of booking attractions that pack his house every week. Daniel Boone 16-21.

George Thatcher's Minstrels opened at the People's Theatre 9 to a big audience, and played to good business during the week. Weber and Fields' Vaudevilles 16-21.

The Vaidis Sisters and their vaudeville co. reappeared at the Kensington Theatre 9 to a good house and gave a very satisfactory performance. Business fair during the week. May Howard co. 16-21.

At the South Street Theatre Bert's Creoles drew crowded houses during the week of 9. London Gaiety Girls 16-21.

Reilly and Wood's co., augmented by Bob Fitzsimmons, played to good business at the Central Theatre week of 9. The Twelve Temptations 16-21.

A bill was introduced in the Legislature at Harrisburg 11, by one of the rural statesmen, a Mr. Seyfert, of Lancaster, making it a misdemeanor for any female person to expose her lower limbs dressed in tights upon the stage of any theatre, opera house, or concert hall. Such exposure is declared gross lewdness and lascivious behavior, and shall be punished by a fine of $100 to $500, and imprisonment from five to one hundred days. The bill fails to state what shall be worn in place of tights, leaving a doubt in the mind as to whether nude art is to be displaced by nude nature.

Laura Joyce-Bell, of the McCaull Opera co., says in regard to the wearing of tights: "Women in tights are to be looked at, not touched. Hundreds of women would be deprived of their livelihood by the passage of such a law which can certainly benefit no one. I do not believe in the wearing of tights simply to display the forms of shapely women, but I do believe that all plays should be mounted appropriately. If tights are called for then let us have them, and for lands' sake, see that pretty women wear them. I would never object to wearing them myself unless the coloring was to give me blood poisoning, as it did poor Fred. Leslie. In comic opera tights are just as necessary as an orchestra. We are shielded from the audience by the footlights. They cannot reach us, and to them we are but animated pictures, as it were. The suggestion is absurd. I do not believe the people of this or any other State want to abolish comic opera, and that is just what the passage of such a law would effect."

Miss Annie Myers, of the same co., said: "If there is one thing I love, it is a boy's suit, nice and raggedy, or a brand-new pair of tights. They are, to me, more comfortable than dresses, and just between you and me, they give a lady a chance to move about a bit. Give me tights all the time. I like to see them, and it is safe two to one betting that Representative Seyfert likes them just as well as I do. Tights are next to nature, you know."

CORRESPONDENCE.

ALABAMA.

SELMA—Academy of Music: Rice's Evangeline co. 3 to a packed house, followed by Guy Brothers' Minstrels 4 to a moderate house.

MONTGOMERY—Theatre: Rice's Evangeline to good business 2. ——Opera House: Guy Brothers' Minstrels to a good house 6, owing to bad weather poor business at matinee and evening 7. ——Items: After a severe attack of la grippe Manager McDonald is at his post again. He reports business for the season so far very good.——Lorain Rogers, who has been spending most of the Winter here and at his plantation near this city, leaves for New York in about a week. He states that Charlotte Thompson has two new plays which she intends to produce in a few weeks. The first is a comedy-drama, scenes laid in England and America. The second is an historical romantic comedy-drama in the time of Cromwell.

HUNTSVILLE—City Opera House: Katie Putnam in Love Finds a Way to a small house 3, owing to inclement weather. Performance satisfactory. Mendelssohn Quintette Concert co. 10.——Item: Your correspondent has just returned from a trip South, where he visited Elk Lodges in New Orleans, Mobile and Vicksburg, and had the pleasure of meeting the genial correspondents of The Mirror in those cities.

DECATUR—Bunch's Opera House: Louis James, supported by an excellent co., presented Richelieu 6 to the most select audience of the season. Love Finds a Way was presented by Katie Putnam and co. to good business 9.

ARKANSAS.

PINE BLUFF—Opera House: Little Nugget to a large and well pleased audience 6.——Merrill Institute: Ovide Musin Concert co. to S. R. O. 4.

CALIFORNIA.

LOS ANGELES—Grand Opera House: Spencer's Little Tycoon 2, 3 to large business. Frederick Warde opened 4 to a house packed to the ceiling.——Los Angeles Theatre: Goodyear, Elitch and Schilling's Minstrels 1-4 to good business. Dan'l Sully was to have opened 5 in The Millionaire but at the present writing (March 3) is in a wash-out at The Needles trying to thread his way out.——Items: C. P. Crawford, the Kansas City manager, is here on a visit.—J. J. Brady is here in advance of All the Comforts of Home co.—Willard Spenser, proprietor of The Little Tycoon, reports prosperous business and speaks enthusiastically of his coming new opera.

SACRAMENTO—New Metropolitan Theatre: Ole Olsen to fair business 2, 3.——Item: The Sea King, Little Tycoon, Marie Wainwright and All the Comforts of Home are some of the attractions here for this month.

FRESNO—Barton Opera House: Gilmore's Sea King Opera co. 2 to a crowded house.

STOCKTON—The Avon: Gilmore's Sea King to a large audience 3. R. E. Graham as Bamboula and Elsie Warren as Dolores divided the honors. The rich costumes were much admired. Brady's Clemenceau Case 6, with Sybil Johnstone as Iza, had an extra large reserved sale.

SAN JOSE—California Theatre: W. A. Brady's Clemenceau Case 4; large house.——Turn Verein Hall: John Slater, mediuz, 2-7 to good houses.

WOODLAND—Opera House: Grismer-Davies co. opened in Beacon Lights 2 to a full house.

RIVERSIDE—Loring Opera House: Frederick Warde and Mrs. D. P. Bowers 2, 3 to good houses. Alba Heywood Concert co. 4 to light business. Willard Spenser's Little Tycoon 5 to a packed house. Goodyear, Elitch and Schilling's Minstrels 6; good performance to a poor house.

COLORADO.

PUEBLO—Grand Opera House: Henry M. Stanley lectured to a large and elite audience at the Grand 4. His subject was of absorbing interest, and very ably handled. The expectations of the audience were fully realized. Swedish National Ladies' Concert co. to a small but appreciative audience 5. The Two Sisters was well presented 6, 7, and deserved much larger audiences than those that attended.

LEADVILLE—Tabor Opera House: Two Sisters 4 to the capacity of the house.

CONNECTICUT.

HARTFORD—Proctor's Opera House: Siberia with its realistic scenery and excellent co., in which Lizzie May Ulmer is featured, drew well; pleased audiences matinee and evening 7. Dr. Bill, the Garden Theatre success, was greeted by large and well-pleased audiences 9, 10. The cast includes J. B. Polk, Estelle Clayton, Isabelle Evesson, Louis Allen, Aunt Louise Eldridge and J. W. Jennings. Primrose and West's Minstrels drew a packed house 11. Dockstader, Primrose, Cain and Lorenzo (grotesque aerial artists) and the original Big Four were irresistibly funny.——Items: George H. Batcheller, manager of the Front Street Theatre, Worcester, will open Allyn Hall on April 1 as a popular-price theatre, running it in connection with his Worcester house.—L. C. Behman, of Hyde and Behman, will manage Charles T. Ellis next season in a new play.—Charles T. Wing will be associated with Manager Turner (Proctor's partner) in producing The English Rose, now having a successful run at the London Adelphi Theatre.—Henry Hayden, the hustling advertiser at Proctor's, will go in advance, a good selection.—Louis Harrison is rehearsing a new opera, The Isle of Champagne.—Hartford *Chat*, the new weekly published by C. H. Adams, proprietor of the Opera House *Lorgnette*, has made its appearance. It is bright and neat and has interesting theatrical gossip.—William H. Gillette, the industrious and successful playwright, is receiving enormous returns for his work. Over $50,000 in royalties have been paid him for his share of All the Comforts of Home. This added to his royalties from Held by the Enemy, Private Secretary and what he will receive from his new play, Mr. Wilkinson's Widows, will make his income a very large one.—The first day's sale for Bernhardt at Proctor's amounted to over $1,700. This assures a paying house, as she does not appear here until April 1.

WATERBURY—Jacques Opera House: The Great Metropolis 4, 5 to crowded houses. Co. good, including Harry Weaver, Forrest Robinson and Kate Blancke. The scenic effects are a special feature of this piece. Primrose and West's Minstrels gave a delightful entertainment 10 to a packed house.——Casino Theatre: Joseph D. Clifton, supported by an excellent co., in The Ranch King, and Myrtle Ferns had a successful engagement week of 9-14.

MERIDEN—Delevan Opera House: Siberia to good business 5. Georgie Reinotte's Female Minstrels to a good-sized gallery 7.——Items: Tragedian Towers was booked to appear at the Opera House 4 but failed to put in an appearance. He advertised to do a guitar solo between the acts, and was supported by a song-and-dance artist. A very small audience was in waiting for him expecting to see brother James Owen O'Conor, but were disappointed.

NEW HAVEN—Proctor's Opera House: The New Haven Dramatic Club presented Young Mrs. Winthrop to a large house 6. For amateurs their performance was excellent. Charles T. Ellis in Cap'n Cuttle drew good houses 10, 11. Henry E. Dixey 12, 13.——Hyperion Theatre: Prince and Pauper, with Elsie Leslie in the dual role, was greeted by large houses 9, 10. Primrose and West's Minstrels 12.——Grand Opera House: Devil's Mine, a Western romance, drew good houses 5-7. Co. fair. Frank Oakes Rose lectured on "Through England with Dickens" to medium-sized houses 10, 11. Man About Town 12-14.——Item: John Hendricks, of the Grand, and your correspondent have been engaged to handle the pasteboards at the ball grounds again this Summer.

NORWICH—Broadway Theatre: Elsie Leslie in Prince and Pauper 12 to a large and fashionable audience.——Item: Bernhardt will make her first appearance in this city at the Broadway 31 in La Tosca.—Musical Director Tubos has adopted The Mirror's idea of playing "The Star Spangled Banner" at the close of every performance.

BIRMINGHAM—Sterling Opera House: Fiske's Jubilee Singers pleased a small audience 11. Prince and Pauper to a large and well-pleased audience 12.

DELAWARE.

WILMINGTON—Grand Opera House: The Hanlon Volter-Martinetti co. drew unusually large audiences 9-11, and gave a good entertainment. Messrs. Rich and Harris have a great drawing card in this comb.——Academy of Music: Two of a Kind, a new aspirant for fame in the way of musical comedy skits, received its first performances here 9-11. It pleased the audiences very much. Master and Man drew large houses 12-14, who were well-pleased with the play.

GEORGIA.

AUGUSTA—Grand Opera House: During the week of 2-7 the New York Theatre co. drew good houses in popular plays. Rice's Evangeline to a big house 3. Richard Harlow's Catherine was very funny.

ATLANTA—De Give's Opera House: J. C. Stewart's Fat Men's Club 6, 7 to good business.——Item: The City Council of Atlanta passed an ordinance making it a misdemeanor to speculate in theatre tickets, and imposing a fine of $100. This will, no doubt, put an end to speculators here.

BRUNSWICK—L'Ariosa Opera House 6: The Paymaster to a large house 3. Charles Chapelle and Lillian Schoveltr, as the hero and heroine, were compelled to answer a curtain call with dripping toilettes, after the tank scene.

COLUMBUS—Springer Opera House: The Paymaster 6 to a small house; bad weather. Marie Greenwood Opera co. 12.

SAVANNAH—Savannah Theatre: Rice's Evangeline to a large and well-pleased audience 6. Opera and concert, by the principals of the late Abbott Opera co., to good business 9, 10.

ILLINOIS.

DECATUR—Grand Opera House: George H. Adams in He, She, Him and Her to light business 2. Stuart Robson in The Henrietta 4 to a large and well pleased audience. Stetson's Uncle Tom's Cabin 7 to crowded houses, afternoon and night. Pauline Hall Opera co. 9.

SPRINGFIELD—Chatterton Opera House: The Nabobs drew a large audience 4. Henshaw and Ten Broeck are clever artists. Stuart Robson in The Henrietta filled every seat in the Opera House 6, and at advanced prices. Cora Tanner with an excellent co. presented The Refugee's Daughter to a fair-sized audience 7. The weather kept many away who had secured seats. First-class performance.

LA SALLE—Zimmermann Opera House: Carter's Fast Mail co. played to a small but appreciative audience 14. The scenery is good throughout, especially the train of cars which evoked rounds of applause as it passed over the stage.

PEORIA—The Grand: Stuart Robson 6, 7, and matinee presented The Henrietta for the first time and Sue Stoops to Conquer to large audiences. Cleveland's Consolidated Minstrels, with all the old favorites, Billy Emerson, Hughey Dougherty, Barney Fagan and Luke Schoolcraft were enthusiastically welcomed by an audience that packed the house 9. Pauline Hall's Opera co. 11, 12; patronage large and deserving of it.——Items: Stuart Robson and members of his co. were tendered a reception at the residence of one of Peoria's 400. It was a brilliant affair.—Mr. Robson says he has only on two or three occasions had The Henrietta as well staged as to furniture, draperies, etc., as it was here, and he sent a personal letter to that effect to those having it in charge.

BLOOMINGTON—New Grand: Henshaw and Ten Broeck, supported by an excellent co., presented their new play, The Nabobs, 6 to a very large and delighted audience.

GALESBURG—New Auditorium: Pat Rooney 4 to a light house; poor performances. Ariel-Thomas Grand Concert co. 10; crowded house. Pauline Hall 11; Rhea 18.——Opera House: Oliver Byron in The Plunger 6; fair house.

ROCKFORD—Opera House: Two Old Cronies pleased a fair house 6. Margaret Mather presented As You Like It 7 to a good house. Rhea as Josephine 10 to a fair house.——Item: The receipts for Shenandoah at the Opera House 20, 21 were $1,500.

INDIANA.

INDIANAPOLIS—English's Opera House: Money Mad drew good houses week of 9-14. A Dark Secret 16-21.——New Park Theatre: Ida Van Cortland in repertoire drew crowded houses week of 9-14. Bowling and Hasson co. 16-21.——Grand Opera House: Prof. Cromwell's art lectures drew fair audiences 9-11. E. H. Sothern 12-14; large advance sale.——Items: The De Wolf Hopper Opera co. had a successful engagement here.—C. B. Cline, in advance of Bluebeard, Jr., is in town.

FORT WAYNE—Masonic Temple: Lewis Morrison in Faust was greeted with good houses 3, 4. Shenandoah was enthusiastically received 5 and had a large house. The scenery was quite artistic. C. A. Gardner in Fatherland 7 appeared to better advantage than ever. Next season he will appear in his new play, Captain Karl.——Items: Florence Roberts, who played Marguerite in Faust, was taken ill here and left for her home in California.—William J. Jossey and Berenice Howard, members of The Banker's Daughter co., who have been playing at the World's Theatre, were married last week.——The Standard Club, a local Hebrew organization of our best people, has formed a dramatic association.—Arline Athens, of the Shenandoah co., appeared here for the first time after a short illness from la grippe.

NEW ALBANY—Opera House: Boston Comedy co. opened in repertoire to fair-sized houses week of 2-7. Lola Stewart, leading lady, and Ed. Paulus, the comedian, were excellent. The Midnight Alarm rang out to the banner house of the season 9. George F. Hall, as the bunco-steerer, proved himself to be an exceedingly fine comedian, and made quite a hit. Kate Pearson was vivacious as Sparkle. John Cope, George Scott, W. W. Bitner and Frederick Julian performed their parts to the entire satisfaction of the audience.——Items: Walter T. Floyd, manager of the Jananschek co., is spending a few days with his parents in this city.—Ed. Paulus, of the Boston Comedy co., made a host of friends during his stay in this city.

LA PORTE—Hall's Opera House: Frank I. Frayne in Si Slocum to a fair house 10.

LAFAYETTE—Grand Opera House: Bunch of Keys 3 to a small audience. Shenandoah, co. No. 2, to good business 5. Co. amateurish. A local company of militia helped the presentation of the play considerably. E. H. Sothern 10 in The Master of Woodbarrow to a large and fashionable audience. The performance gave general satisfaction, and Mr. Sothern was recalled several times. McCarthy's Mishaps 17.

WASHINGTON—Opera House: Harvard Quartette, benefit K. of P., 3. Fair house and fair performance.

ANDERSON—Doxey Opera House: Gorman's Minstrels 4 to S. R. O. George H. Adams in He, She, Him, Her to fair business 7. Bottom of the Sea played a return engagement to fair house 8.——Item: Your correspondent had the pleasure of meeting William Eversole, the manager of Gorman's Minstrels. He was a visitor at the Anderson Club while here.

ELKHART—Buckley Opera House: U. S. Mail to fair business 5.

TERRE HAUTE—Nyloon's Opera House: Stevens' U. T. C. co. drew a large audience 4. Shenandoah 9, 10 to packed houses.

PERU—Emrick Opera House: Karl Gardner 9 in Fatherland to a packed house.

IOWA.

KEOKUK—Keokuk Opera House: Oliver Byron in The Plunger to fair business.——Items: The local Elks are arranging for an amateur minstrel performance April 7.—The male members of George H. Adams' He, She, Him, Her co. were entertained at a social session by the Keokuk Elks.—During the past few weeks but few cos. have been in this section, on account of unsatisfactory railroad rates.

OTTUMWA—Grand Opera House: Cora Tanner in Refugee's Daughter 3. True Irish Hearts 5; both to good business.

CEDAR RAPIDS—Greene's Opera House: Two Old Cronies 3; Kajanka 5; Sam Jack's Creoles 6; all to good houses.

DUBUQUE—Grand Opera House: Two Old Cronies 4 to good business. Pat Rooney 6 to fair business.——Dubuque Opera House: Margaret Mather 6 in As You Like It pleased a good-sized audience. Fitzgerald and Lewis' Comedy co. week of 9-14.

FT. DODGE—Fessler Opera House: Effie Ellsler 5, fair house.

SIOUX CITY—Peavey Grand Opera House: Spider and Fly to big business 2, 3. Effie Ellsler in Miss Manning and The Governess 4, 5 to fair business. Patti Rosa 9, 10.

COUNCIL BLUFFS—New Broadway Theatre: Sam Jack's Creoles 4 to a good house. Patti Rosa pleased a large audience in Imp 7.

BURLINGTON—Grand Opera House: Oliver Byron in The Plunger appeared before a large audience 4. Cora Tanner in The Refugee's Daughter 5 was greeted by a fine audience. The Ariel Quartette of Boston concertised to fair business 8.

BOONE—Phipp's Opera House: St. Plunkard 6, large house. Dan McCarthy's True Irish Hearts to a good house 9.

DES MOINES—Foster-Opera House: St. Plunkard to good business 1, 2. Nellie Lawrence pleased with her dancing. Gerberich's Orchestra to fair business 5. True Irish Hearts, despite the worst weather of the year, drew a fair-sized audience 6. Oliver Byron in The Plunger was due 10, but failed to appear.——Grand Opera House: Sam T. Jack's Creole Burlesque co. did a good business 6, 7.——Capital City Opera House: Holden Comedy co. week of 7 to fair business. Sharpley's Lyceum Theatre co. 9 to a good house.

KANSAS.

OTTAWA—Opera House: Fisher's Cold Day co. drew a crowded house 1. This is the co.'s fourth visit and a crowded house on each occasion rewards their efforts to please.

NEWTON—Ragsdale's Opera House: A Social Session 4 to fair business. The orchestra, composed of the famous Black Hussar Band, was especially pleasing.

WINFIELD—Grand Opera House: A Social Session 5 to a large and a well-pleased audience.

TOPEKA—Crawford's Opera House: A Social Session 2; excellent co. and very amusing entertainment. Fabio Romani, a dramatization of the famous novel, "Vendetta," 4. Co. good. Annie Ward Tiffany in The Step-Daughter 5, 6. Miss Tiffany is inimitable in her line of work and is well supported by her two nieces, Rose Tiffany and Blanche Bender, and an efficient co.——Grand Opera House: Henry M. Stanley lectured 2. The audience was a very large one, and listened in rapt attention to the lecture, which was an extremely able effort on a very interesting theme.

ATCHISON—Price's Opera House: Eunice Goodrich at popular prices to good business week of 2-7.

PITTSBURG—Opera House: The Baldwin-Melville comb. opened a week's engagement with The Galley Slave to a good house 7.

FORT SCOTT—Opera House: Fisher's Cold Day co. drew a fair house 1. P. D. Fisher and Richard Morosco in the leading roles were very good. Carlotta is the best dancer we have had in a long time. Two Old Cronies were booked for 9 but failed to appear.

KENTUCKY.

LEXINGTON—New Opera House: McCarthy's Mishaps to a small house 3. Jefferson and Florence 4 drew the largest house of the season, and at advanced prices. Uncle Hiram to a small house 7.

PARIS—Grand Opera House: The Lotus Glee Club 4 to fair business; good entertainment. Uncle Hiram 6 to good business and gave general satisfaction.

OWENSBORO—Temple Theatre: Frank Cushman's Minstrels 2 to a large house. The co. disbanded here and left for Chicago. The Midnight Alarm 20 to a fair house.——Item: Owensboro Lodge, No. 144, B. P. O. E., was instituted here 4. A large delegation from Louisville, headed by A. G. Burke, District Deputy, came down to organize the lodge.

LOUISIANA.

NEW IBERIA—Opera House: John L. Sullivan and Duncan F. Harrison in Honest Hearts and Willing Hands 8 to a crowded house. Blind Tom 9 to good business.

MARYLAND.

CUMBERLAND—Academy of Music: A Brass Monkey to a large and well-pleased audience 4. Maud Granger pleased a large and fashionable audience 7.——Item: This has been one of the best seasons for years, nearly all good attractions drawing well.

MAINE.

PORTLAND—Lothrop's Theatre: The Twelve Temptations co. attracted three fine audiences 6, 7 and gave a remarkably attractive performance. The various specialties were excellent, the ballets attractive and well costumed. Mamie Conway, Miss Estelle and Burton Stanley all made decided hits. Lothrop's Providence stock did a very good business 9-11 with Passion's Slave. The work of J. Gordon Emmons was most creditable, and Harry Clemens did some clever comedy work. Lillian Tucker did a very good character part and Annie McVeigh, as usual, was prominent in the cast.——Bijou: Good business week of 9-14.——City Hall: Morris' Equine and Canine Parades succeeded in drawing large audiences 6-10. Matinees were given daily.——Items: Peck's Bad Boy 12-14. Lothrop's co. in Shaughraun 16-17. Charity Ball 18. Black Flag 19-21 are the forthcoming attractions here.—Frank Chace is receiving congratulations on number two.—City Editor Lockwood of the Bangor *News* made things interesting hereabouts 11.—J. D. Wolf, Manager of Westminster Theatre, Providence, was in town 10.—A leading lady, bareheaded, in a snowstorm and rescuing her lover in a train dress, caused a smile among the matinee attendants 11.—Lothrop's stock co. played Rockland 12-14.—Manager Wilson has issued proposals for fitting up a favorite office.—Monday's rehearsal at the theatre was a tiresome affair to a few of Lothrop's co.—Manager Emmons, of the Saco circuit, was busy with Morris' Paradox during its stay here.—Cellar is the next card in the Stockbridge course.—Your correspondent was the recipient of an invitation to a birthday banquet at the Falmouth Hotel by Mr. Burton Stanley, of the Twelve Temptations co., after the performance 6. Covers were laid for thirty-five, all members of the co. The host was presented with a diamond ring and a fine meerschaum pipe from the co. Speeches were made, toasts drunk, and the whole affair was an unqualified success throughout.—Treasurer Tewksbury was fortunate enough to return from Bath 7.—The lodge of Elks, which it was proposed to organize here, has been disbanded, owing to the interference of outsiders.—Ship Ahoy is due here April 1.—Advance Agent Winslow, of Charity Ball, lingered here a few moments 11.—Manager Lothrop returned from his Southern trip 10.

BANGOR—Opera House: Rip Van Winkle, with J. W. Corner in the title role, was presented to light business 5.

BATH—Columbian Hall: Lothrop's stock co. in The Galley Slave and A Celebrated Case 6, 7 to good business.

MASSACHUSETTS.

MILFORD—Memorial Hall: The Old Folks Concert co., under the direction of Prof. Walter R. Nash, gave a very satisfactory entertainment to a large audience 10.——Music Hall: Kellar pleased a large audience 5.

CHELSEA—Academy of Music: Kellar gave a very good performance to a small house 7. W. H. Gillmore's Twelve Temptations to a fair audience 9. Peck's Bad Boy 11; fair house.

FITCHBURG—Whitney's Opera House: Cleveland's Minstrels to a packed house 10; very satisfactory performance.

FALL RIVER—Academy of Music: A Trip to Chinatown 6 kept a large audience in good humor. Henry E. Dixey in The Seven Ages drew a large house 7. The Beacon Orchestral Club, of Boston, consisting of thirty-five ladies, gave a concert to to a $365 house. The performance was very meritorious.

HAVERHILL—Academy of Music: One of the finest performances of the season was that of The Charity Ball 5. It is to be regretted that the patronage was light. Lost in New York 7 to a crowded house. Pearl of Pekin 10 to a small audience.

SALEM—Mechanics' Hall: Henry E. Dixey in The Seven Ages to S. R. O. at advanced prices 5. Pearl of Pekin to a well-pleased audience 9.

AMESBURY—Opera House: Barlow Brothers Minstrels 7 to a fair house. The co. is only fit for small towns. Kellar 9 to a small house; splendid performance. Rev. Thomas Dixon lectured 10 to a large house. A Fair Rebel 12 to a fair house; good performance.——Item: George W. Heath will have a new play next season entitled An American Boy.

SPRINGFIELD—Gilmore's Opera House: The Charity Ball 2 pleased a large and fashionable audience. Lost in New York to fair business 4, 5. A Trip to Chinatown was successful in keeping merry a very large audience 7. Master and Man pleased a small audience 9. Dr. Bill to a large audience 11.

PITTSFIELD—Shea's Academy of Music: A Man About Town 4 to light business. Alexander Salvini in Don Cæsar de Bazan delighted a fair audience 11. Support good.

MARLBORO—Theatre: Lester and Allen 5; fair patronage. Katie Hart carried off the honors. Redmund and Mrs. Barry in Cuchillo pleased a large audience 7. Devil's Mine 10. Yon Yonson 21.

WESTFIELD—Opera House: Cuchillo 12 was enjoyed by a fair-sized audience. William Redmond and Mrs. Barry were warmly received. Cuchillo is bound to be a success.

HOLYOKE—Opera House: The Mary Howe Concert co. filled the house 3. The audience was very enthusiastic and encored Miss Howe repeatedly. Lost in New York was presented by a fair co. 4 to a large audience. Louise Galloway was the life of the play and was a decided success. The tank scene was well presented.

LYNN—Lynn Theatre: Paul Kauvar 4 to fair business. Charity Ball 6, 7 to well filled houses. Lost in New York 10, 11 to good business. Twelve Temptations 12-14.——Music Hall: The Boston English Ballad co. gave a concert in the Y. M. C. A. course 11.——Music: The Wild Man of Borneo and an exceedingly strong variety bill are drawing large houses this week.——Item: The Theatrical Mechanics will have their first annual benefit week after next. Marie Hubert Frohman in The Witch is the attraction, and a full house is already assured.

BROCKTON—City Theatre: Myron Whitney's Concert co. had a fair house and gave a fine entertainment 5. Zeffie Tilbury, supported by a good co., presented Hoodman Blind. The Silver King and Sister Mary to large and well-pleased audiences 9-11.

MICHIGAN.

ADRIAN—Croswell's Opera House: Dowling and Hasson in Nobody's Claim to the second best house of the season.

ANN ARBOR—Opera House: Robert Mantell appeared as Hamlet to an enthusiastic audience 4. Irish Corporal 11.

BAY CITY—New Opera House: Rhea in Josephine 2 to an elite audience.

MUSKEGON—Opera House: The Lutteman Sextette, of Sweden, sang to a fair house 5. Edward P. Elliott's humorous numbers proved an enjoyable variation to the English-speaking portion of the audience.

PORT HURON—City Opera House: Zera Semon week of 2-7 to good business.

SAULT STE. MARIE—Soo Opera House: J. H. Browne Theatre co. 4-7 and Saturday matinee to S. R. O.

YPSILANTI—Opera House: Sackett-Kinzie co. in repertoire closed a week's engagement 7; weather stormy and business light.

GRAND RAPIDS—Powers: Rhea and a competent co. presented Josephine before good-sized audiences 6, 7. William Harris made an ideal Napoleon, both in action and make-up. Frank Cobb, J. H. Alliger and W. R. Lane, with amateur support, gave a benefit for the Emerson Home 10, 11, presenting Dora to fair-sized houses.——Redmond's Under the Gaslight fairly filled the house week of 9-14. The co. is of average merit. Some startling stage effects are introduced.——Smith's: Louise Dempsey's Burlesque co. turned people away week of 9-14. Their performance is clever.——Item: "Sherm" Wilson, so long assistant treasurer of Powers', has resigned to accept a position with the C. and N. W. Railroad co. He has the best wishes of the theatregoers of this city.

KALAMAZOO—Academy of Music: U. S. Mail 6 to a good house. Frank I. Frayne to light business 9. Limited Mail, return engagement, 26.

MINNESOTA.

MINNEAPOLIS—Grand Opera House: Donnelly and Girard in Natural Gas to good business 5-7. A large and brilliant audience witnessed the first performance of The Merry Monarch by Francis Wilson and co. 9. Mr. Wilson, in the title role, was exceedingly funny, and he made a decided hit. Marie Jansen as Lazuli, was cordially received. The Lilita of Laura Moore was a charming impersonation. She sang superbly. The co. throughout is good. Costumes and stage settings exceptionally fine.——Lyceum Theatre: The Wilbur Opera co. continues to play to packed houses. Billee Taylor proved a strong drawing card 9.——Pence Opera House: Dark week of 9.

ST. PAUL—Metropolitan Opera House: W. S. Cleveland's Consolidated Minstrels 5-7 drew large houses. The old favorites, Billy Emerson, Hughey Dougherty, Luke Schoolcraft, Barney Fagan and Percy Denton, are as funny as ever. Evans and Hoey in A Parlor Match 9-14. Charles Evans as McCorker is as humorous and interesting as ever. Will Hoey is the same Old Hoss that has won many a hearty laugh the past seven years. His topical song, "They're After Me," and a new song on Scotland, won enthusiastic encores. Clara Thropp is an excellent soubrette and is very successful in the role of Innocent Kid, with which Minnie French was so long identified. Francis Wilson in The Merry Monarch week of 16.——Grand Opera House: The Indian actress, Go-Won-Go Mohawk, and a fair co., presented The Indian Mail Carrier 8-14 to large houses. The Plunger week of 15-21.——Harris' Theatre: Eloise Willard's Comedy co. presented the farce-comedy, Town Tots, 9-14, drawing fair houses. Miss Willard is pretty and interesting, sings well and dances with spirit and grace. She plays the roles of Dina Brite, Texas Tommy and Indian maiden very acceptably, and is deserving of better opportunities. Jay Simms makes the most of the part of Culpepper Meek. Co. light.——Olympic Theatre: Lillie McHenry and her Gaiety Girls and Boys 9-14 presented the burlesque, Cleopatra's Reception, and The Sultan's Delight, to good houses. They give an attractive performance. Fay Foster English Gaiety co. week of 16.

DULUTH—Temple Opera House: Natural Gas 9, 10. The S. R. O. sign was out before eight o'clock both evenings, and delighted audiences appreciated the "howling fun" of the show. The dancing of Miss Price-Dow was one of the decided features of the evening and evoked much applause. Pat Rooney 12, 13.

WINONA—Philharmonic Hall: Pat Rooney appeared in Pat's Wardrobe to a light house 9. This is the first attraction we have had since the Opera House was burned down Jan. 20.

MISSOURI.

ST. JOSEPH—Tootle's Opera House: Annie Ward Tiffany with a good co. presented The Step-Daughter 7. Hanlon's Superba 9, 10.——Mentor: Aiden Benedict was booked for a Sunday performance of Fabio Romani, but owing to the interdiction of the police authorities the house remained dark. The Eden Musee was also closed and from present indications there will be no more Sunday performances here during the administration of the local municipal authorities now in control.——Bijou Theatre: Rentfrow's Pathfinders drew good houses 2-7 at popular prices. Ivy Leaf 9-12.

HANNIBAL—Park Opera House: Pat Rooney had a fair house 2. Cora Tanner in The Refugee's Daughter failed to draw a very large house 6.

CAPE GIRARDEAU—Masonic Opera House: The Fowler Musical Family gave a poor performance to a slim house. The co. stranded here.——Item: Good attractions are well patronized here, but poor cos. had better keep away.

MARYVILLE—Arnold's Opera House: Rentfrow's Jolly Pathfinders in Below Zero, were

greeted with a large audience 9. Co. good.——ITEM: Willard Bert, of the Chicago Comedy co., is visiting his friends in this city.

SEDALIA—Woop's Opera House: Casey's Troubles played to a good house 9.

MISSISSIPPI.

GREENVILLE—Opera House: The Huntley Comedy co. week of 2-7 presented The Galley Slave, Messenger from Jarvis Section, May Blossom, Monte Cristo, Rip Van Winkle, and Only a Tramp. Business during the engagement was not large.

JACKSON—Robinson's Opera House: Jennie Holman to fair business 5-7.

ABERDEEN—Temple Opera House: Little Nugget co. 5 to moderate business, satisfactory performance.

MONTANA.

HELENA—Ming's Opera House: Lotta 12-14; Corinne 21-23.——ITEM: Mr. Maguire announces that Helena and Butte will have one night each of Sarah Bernhardt during September.

NEBRASKA.

OMAHA—Boyd Opera House: M. B. Leavitt's spectacular extravaganza, The Spider and the Fly, drew fair business during the engagement 5-7. The scenic effects were very good, and taken altogether, it made a fair impression. Effie Ellsler 8-11 to fair business in repertoire.——Grand Opera House: J. C. Lewis and Lon. in S. Plunkard drew fair Sunday night business 8.——Elks: Patti Rosa gives a benefit for the Elks' Club 14.

FREMONT—Love's Opera House: Effie Ellsler appeared in her new play, Miss Manning, to a decidedly slim audience 6; inclement weather.——ITEM: J. W. Love, proprietor of Love's Opera House, has been appointed Consul to San Salvador, and will enter on his duties soon.

NEBRASKA CITY—Opera House: Fabio Romani 9 pleased a fair audience. Patti Rosa 11.

LINCOLN—Funke's Opera House: Si Plunkard packed the house 9 and gave a very inferior entertainment. Effie Ellsler 12-14 in The Governess and Miss Manning.

NEW HAMPSHIRE.

PORTSMOUTH—Music Hall: Lost in New York gave entire satisfaction to a large audience 9.

MANCHESTER—Opera House: Cleveland's Magnificent Minstrels 12 to good business.

CONCORD—White's Opera House: A Fair Rebel co. 9; light house. Lost in New York 12.

NASHUA—Nashua Theatre: A Fair Rebel was presented to a good house 12.

NEW JERSEY.

TRENTON—Taylor Opera House: The third annual benefit of the Trenton Elks took place 7, when Roland Reed appeared in his charming new comedy, Lend Me Your Wife. The performance was attended by one of the largest and most fashionable audiences of the season. At the end of the second act Mr. Reed made one of his clever speeches. Master and Man, a strongly constructed melodrama, was presented by a competent co. 11, 12. The business was satisfactory. Bobby Gaylor in An Irish Arab 21; Lost in New York 23, 24.

HOBOKEN—H. R. Jacobs' Theatre: Little Lord Fauntleroy with Alberta Keene in the title role gave satisfaction to fair audiences 5-7. The co. was an excellent one. One of the Finest with Edwin Ryan, Phosa McAllister, H. S. Duffield and Marion Gray-Hasson in the cast pleased medium houses 12-15. A Midnight Bell 16-18.——Cronheim's: A very good vaudeville comb. under the leadership of O'Brien and Reading attracted light houses week ending 10. Millie Fanshon's Gaiety co. 16-22.

ELIZABETH—Temple Opera House: Siberia was presented by an excellent co. to a well filled house 9. A Trip to Chinatown was presented for the benefit of the Order of Foresters to an overflowing house 10. Nellie McHenry in Chain Lightning, assisted by a very clever co., amused a good-sized audience 12.

ORANGE—Music Hall: Hanlon-Voltet Martinetti co. 12; Prince and Pauper with Elsie Leslie 26.

ATLANTIC CITY—Grand Opera House: This theatre opened 9, under the management of Charles R. Myers with McKenna's Flirtation to a packed house. Co. excellent.

PATERSON—Jacobs' Opera House: Bobby Gaylor in An Irish Arab drew good houses 5-7. Scenery and co. good. A Trip to Chinatown opened for three nights 12 to a fair house.——People's Theatre: Minnie Fanchon's Gaiety co. week of 9 to fair business. Florence French, an old favorite of Patersonaudiences, is with the co.

NEW YORK.

HARLEM—Harlem Opera House: Ibsen's Pillars of Society was produced before a large and enthusiastic audience 9. I. B. Studley gave an excellent interpretation of Consul Bernick, and Robert Hilliard a conscientious, though at times overdrawn, personation of Johann Tonnessen. The business remained good throughout the week.——Columbus Theatre: Roland Reed in The Woman Hater drew well-filled houses week ending 14. His efforts as Samuel Bundy kept his audience in a constant roar of laughter. The support was only fair. Hands Across the Sea week of 19-21.

BUFFALO—Academy of Music: Russell's Comedians in The City Directory 9-11 to packed houses. Remainder of the week Joseph Murphy played to the capacity of the house. Shenandoah 26-28.——Star Theatre: A Pair of Jacks 9-11; very poor business. DeWolf Hopper Opera co. next.——Garden Lyceum: The Great Metropolis 9-11 to fair houses. This co. played an engagement at the Star early this season. Alone in London the remainder of the week to good-sized audiences. P. F. Baker next.——Court Street Theatre: House dark 9-14. The Nelsons' Variety comb., advertised for this week, went to pieces before reaching here.

ROCHESTER—Lyceum Theatre: A Pair of Jacks 12-14 to remunerative business. Cleveland's Colored Minstrels and Dixey next.——Academy: The Gray Stephens co. appeared in The Old Oaken Bucket and Vesper Bells week closing 14 to good-sized houses. The Clemenceau Case week of 16.——Bijou Theatre: The Henry Burlesque and Specialty troupe attracted large audiences week of 9-14. The sand dancing of Texarkansas was the special feature, and was the finest ever seen in this city. London Gaiety co. next.

SYRACUSE—Wieting Opera House: Salvini in repertoire pleased good-sized audiences 5-7. The Blacktha 12 9, 10 to fair business. Marie Hubert Frohman presented The Witch to a good house 11 for the benefit of the Theatrical Mechanics' Association. Sol Smith Russell 12, 14.——H. R. Jacobs' Opera House: An Irishman's Love closed a good week's business 7. Little Dot Clarendon was restrained from appearing 6, 7 by the S. P. C. C. Alone in London 9-11 to good attendance.——ITEM: An injunction was served upon J. H. Lester 9 by his former partner, J. D. Hopkins, of Rochester, to prevent him presenting An Irishman's Love. Mr. Lester states that J. D. Hopkins, also Mr. McGrath, the alleged author, relinquished all claim to the piece some time ago. He has cancelled dates this week, and will contest the matter in the courts.

LYONS—Memorial Hall: Great Metropolis (Klaw and Erlanger's) 10 for the benefit of Active Hose co. No. 2 to good business. Very satisfactory performance. The scenic effects were magnificent.——ITEMS: Active Hose co. always engages first-class attractions for its benefit performances. Prof. Luisy's orchestra, of the Lyceum Theatre, Rochester, furnished music for the attraction, and played "The Star Spangled Banner" at the close of the performance.

GENEVA—Linden Opera House: A fair-sized house greeted J. J. Sullivan's Blackthorn 6. Will H. Sloan is a Geneva favorite and fully sustained his reputation here. He and Lea Peasley were recalled three times. The scenic productions were the best that have been seen in Geneva for some time. A small but very select audience was present at the first appearance of the Boston Orchestral Club in this city 9; inclement weather.

PORT JERVIS—Lea's Opera House: Charles E. Verner co. in Shamus O'Brien to a fair-sized house 11.

ELMIRA—Opera House: Around the World 10 to a deservedly small audience. The French Spy 12 to poor business. Performance fair.——Madison Avenue Theatre: Dark week of 9-14.——ITEMS: Mrs. W. J. Briggs (Vivian Du Bois), of this city, recently with George A. Baker's Opera co., joined A Tin Soldier co. 5 for a short engagement.——W. B. Gross, representing Robert A. Mantell, and F. C. Campbell, representing The County Fair, were here 10.

CORTLAND—Opera House: Bishop's Comedy co. closed a successful week 7.

COHOES—Opera House: Kittie Rhoades' co. opened a week's engagement 5 in Planter's Wife to good business. Her repertoire includes Jess, Clin, Uncle Dan'l, Inside Track, and Tom Sawyer.——City Theatre: The Man About Town 7; light co. and house. Gondoliers 9 to light business. Alexander Salvini in Don Cæsar de Bazan 10 drew a good sized house, and the audience appreciated the star's excellent work. He is supported by a capable co.

NEWBURG—Academy of Music: Great Metropolis to fair-sized audiences 6, 7. The Burglar 12 to a good house.

WATERLOO—Academy of Music: Joseph J. Sullivan in Blackthorn to a fair sized and delighted house 7.

SALAMANCA—Gibson Opera House: Reuben Glue to a fair house 9.

SARATOGA SPRINGS—Putnam Music Hall: The Man About Town 5, to good attendance. The lightning changes of W. Jerome Wells were very good.——ITEM: Oliver Jurgensen, business manager for Marie Hubert Frohman, was in town 11.

CORNING—Harvard Academy: Henry Burlesque co. 5 to good business. Good variety performance. George A. Hill's co. to fair business week of 9-14.

JOHNSTOWN—Grand Opera House: Sol Smith Russell in A Poor Relation 5, to a large and enthusiastic audience.

PENN YAN—Sheppard Opera House: Henry Burlesque co. 7 gave a good performance to a large audience.

AMSTERDAM—Opera House: Blackthorn to a very small but generally satisfied audience 11. Wilson's Minstrels 13; Fairies' Well 14; Bishop's Comedians 16-21.——Potter Opera House: Man About Town 5, good house. Jules Grau's Gondoliers generally satisfied a fair house 10. An Irishman's Love 12, 13; the Henry Burlesque co., return, 14.

OSWEGO—Academy of Music: Fairies' Well to a medium House of satisfactory performance. The Great Metropolis to fair business 11. Lydia Thompson returns in The Dazzler 12; Evangeline 21; H. E. Dixey 26.

UTICA—Opera House: Alexander Salvini presented The Three Guardsmen 9 to a fair-sized and well-pleased audience. Sol Smith Russell, under the auspices of the Twenty-Eighth Separate Company, local militia, presented A Poor Relation to a very large audience 10. The Fairies' Well 11 to a fair sized audience. Carroll Johnson as Larry Dee was very good.

BINGHAMTON—Opera House: Fleming's Around the World in Eighty Days to a fair house 6. J. R. Waite's Comedy co. drew big houses each night week of 5-14.

AUBURN—Burtis Opera House: The Henry Burlesque co. pleased a fair-sized house 6. The Great Metropolis drew a good house 9. Rose Bishop's Comedy co. began a four nights' engagement 10 and is playing to S. R. O.

TROY—Griswold Opera House: House dark. A Fair Rebel 9-11.——Rand's Opera House: Hanlon Brothers' Fantasma was presented 9-11 to good business. George Wilson's Minstrels played a return engagement 12 to a good house.

WATERTOWN—City Opera House: W. H. Powers co. in The Fairies' Well 6-9 to a large audience. Sol Smith Russell in Bewitched to S. R. O. 11 at advanced prices. Conried's Opera co. in The Gypsy Baron 14.

NORTH CAROLINA.

CHARLOTTE—Opera House: Adelaide Frost in Virginius to a large house 11.

WILMINGTON—Opera House: McKee Rankin in The Canuck 6-9 to a fair but pleased house. This is one of the best cos. that has appeared here this season.

NORTH DAKOTA.

BISMARCK—Athenæum: John Dillon in Wanted the Earth to big business 7.

OHIO.

COLUMBUS—Grand Opera House: The engagement of Lizzie Evans was not as successful as usual week of 1. Fogg's Ferry and The Buckeye were given but the co. was not up to the usual standard. A Dark Secret opened 8 and good houses have been the rule. A boat race for $25 a side between Manager James Gr. Miller and Colonel Hugh Gilroy was one of the features Wednesday evening. In spite of a "spill" Colonel Gilroy, who holds the Governor's commission as "State Inspector of Kites," won the race. The "stakes" were donated to St. Francis Hospital. Shenandoah week of 25 and Maude Granger week of 26.——Metropolitan Opera House: Russell's Comedians in Miss McGinty pleased fair houses 6, 7. George C. Staley in A Royal Pass to light business 8, 9. The De Wolf Hopper Opera co. in The Lady or the Tiger and Castles in the Air to good-sized and enthusiastic houses 10, 11. The operas were faultlessly mounted and the old favorites, Hopper, Stanley, Wade and the Misses O'Keefe and Fox were warmly greeted. Professor Cromwell's art lectures will fill out the week. U. S. Mail 12, 13; Herrmann 18, 19; Gorman's Minstrels 21.——Park Theatre: Arizona Joe in Black Hawks had large houses week of 2-7. Sheridan and Flynn's co. drew well week of 9-14. Runaway Wife and Struck Gas divide the week of 15-21.——ITEM: M. F. Johnson representing U. S. Mail and F. W. Martineau for Herrmann are in the city.

DAYTON—The Grand: Russell's Comedians 5 in Miss McGinty drew a good-sized audience. The performance was unsatisfactory, owing to the absence of the co.'s orchestra leader. A better pleased audience never left this theatre than the large one that greeted the De Wolf Hopper co. in Castles in the Air 9. The production is complete, the music catchy and the chorus large and decidedly prepossessing.——The Park: Joseph J. Dowling and Sadie Hasson week of 9-14 in Nobody's Claim and The Red Spider to crowded houses.——Memorial Hall, Soldiers' Home: The Runaway Wife drew a large and appreciative audience 10.——Cuba: Will S. Reed is here ahead of Inshavogue. Clem Herchelrhode, an old Dayton boy, was here with the De Wolf Hopper co. He is now playing Caboladro, Seabrooke's old part, and is doing more than justice to it. Reist and Benedict, managers of the Ohio circuit, will personally direct the Ohio and Indiana tour of Mrs. Scott Siddons during April and May. H. E. Wheeler ("Punch") is here representing The Runaway Wife.

TOLEDO—Wheeler Opera House: Fay Templeton in Miss McGinty, drew large houses 9, 10. To say that the audiences were disappointed would be expressing it mildly. The star did not dance a step, and did very little singing, slighting her part wherever she could. Dan Daly's Useless was very good and Charles Seaman's Pilsener Aveley was very amusing.——New People's: Hands Across the Sea opened 4 for a week and is packing the house at every performance. Anna Belmont, the soubrette of the co., is a Toledoan and she received a hearty welcome. Flowers galore were passed over the footlights until the little lady was fairly bewildered. Miss Belmont has been upon the stage only a short time but her work shows natural talent and she is rapidly advancing. The Limited Mail week of 16-21.

AKRON—Academy of Music: Kate Castleton appeared in Faust Up to Date 7 to a fair house, due to a blinding snow storm, which prevailed that evening. Conried's Comic Opera co. in The Gypsy Baron 4 at advanced prices to a fair house. The co. is a large one, and the chorus strong, but the leads are weak for such a strong chorus. A large and fashionable audience greeted Aunt Jack 7. A Man of the World, a one-act comedietta, preceded Aunt Jack in which Joseph Haworth gave a pleasing personation of the role of Captain Bradley. Aunt Jack was a delightful performance.

ZANESVILLE—Schultz' Opera House: Faust Up to Date, with its tiresome lines and back-number "gags," played to larger business than it merited 5. The laughter-producing qualities of the play are based to some extent on lame local hits. During the performance E. H. Lowe, the Valentine, used the name of one William Stone, who happened to be in the audience. After the play Mr. Stone waited upon Mr. Lowe, who, it is presumed, made an explanation. A Royal Pass 10 to a large and appreciative audience. The new locomotives, as a piece of realism, are a success.

YOUNGSTOWN—Opera House: The Soap Bubble co. to a fair-sized audience 5. Williams and Orr's Specialty co. gave a good entertainment to a light house 10.——ITEM: The Elks expect $800 at their annual benefit 13. Grimes Cellar Door is the attraction.

SPRINGFIELD—Grand Opera House: A. M. Palmer's traveling co. presented Aunt Jack to a large and fashionable audience 5. Shenandoah was presented 11, 12 to large and appreciative audiences.——Black's Opera House: Professor De Motte lectured 12 to a very large and select audience.

HAMILTON—Grand Opera House: The Grand has been dark during the past week owing to the Hands Across the Sea co. having canceled their dates 12-14.——People's Theatre: As this house was the only place of amusement last week and the programme being a good one, business was good.

CANTON—The Grand: Hardie and Von Leer pleased a fair house 5. Aunt Jack was presented 6 to good business. Nattie Vickers 7 in Edelweiss to a fair house. Charles Loder in Hilarity pleased a fair house 11.——Schaefer's Opera House: Frances A. Redding's co. opened for a week 5 to big business.——ITEM: Hattie Richardson, of the Bennett and Moulton Opera co., is visiting in the city. Delbaner, the contortionist, is home for a few days' rest.

TIFFIN—Noble's Opera House: Monte Cristo was presented by John Fay Palmer to a fair house 7. Charles Gardiner in Fatherland drew one of the largest houses of the season notwithstanding the weather and other attractions 11.

IRONTON—Masonic Opera House: A. H. Woodhull's co. presented Uncle Hiram before a very large but disappointed audience 5. Mme. Jahauschek 14.

TROY—Opera House: Little Lord Fauntleroy 6 to a small house.

EAST LIVERPOOL—Bruno's Opera House: Thomas E. Shea's co. closed a very successful week 7 to S. R. O.

RAVENNA—Reed's Opera House: The Great Western Band of Aaron, gave a very fine concert 5. Mr. Humphrey has one of the best bands in Ohio.

MANSFIELD—Memorial Opera House: A. M. Palmer's Aunt Jack co., with Joseph Haworth in the title role, had a large audience 4. Robert Mantell in Monbars 5; audience, although not large, was well pleased. Co. strong. Charlotte Behrens as Diane, was especially effective.

DENNISON—Kipp's Opera House: Francesca Redding 2-7 to good business. Miss Redding made a great hit on the opening night in Maritana. Mr. Stanton the leading man, and Mr. Holland did good work. Little Eva Tanguay captured the audience, especially the children, with her specialties in singing and dancing.

POMEROY—Opera House: Dark week of 2. Two Thieves 11.

WOOSTER—New City Opera House: Mattie Vickers to a fair-sized and well-pleased audience 7.

KENTON—Dickson's Opera House: On the Frontier 5. It was necessary to dismiss the audience at the end of the fourth act owing to the fact that the gas had became exhausted. James O'Neill in Dead Heart, at advanced prices, to an appreciative audience 8.

FINDLAY—Turner Opera House: An amateur performance of Pinafore, under the direction of Mr. and Mrs. H. F. Gruendler, 5, 6 drew large and fashionable audiences.——Davis Opera House: The Campbell Dramatic co. closed a light week's business 7. John Fay Palmer in Monte Cristo 11 to a fair house.

CAMBRIDGE—Hammond's Opera House: Struck Gas 5 to light receipts. Satisfactory performance.

MIDDLETOWN—Bijou Opera House: The Runway Wife 9 to a large and well-pleased audience.

BELLAIRE—New Elysian Theatre: London Gaiety Girls to a good house 7. Kate Castleton in Faust Up to Date 6; packed house.

NEW PHILADELPHIA—City Opera House: Mattie Vickers 4 to a crowded house.

SANDUSKY—Biemiller's Opera House: Charles A. Gardner in Fatherland pleased a large audience 6. My Jack 9, 10 to fair business. Gorman's Minstrels to S. R. O. 12. Performance good. Frank Frayne booked for 14, canceled owing to illness.

OREGON.

PORTLAND—The Marquam Grand Opera House: Corinne 2-7 in Carmen and Monte Cristo, Jr., captured the town. The co. supporting her is well balanced, particularly the principals. Bertie Crawford made a genuine hit. Her singing was greatly enjoyed. Bernard Dvilyn was excellent. Charles Postelle's pirouette work as a male *premiere-danseuse* was the best ever seen here. He contributed largely to the success of the operas.——The Park: Hess Opera co. 2-8 sang to moderately filled houses during the week. The new operas were Bohemian Girl, Faust and Robert la Diable, in all of which Francesca Guthrie individually repeated the previous week's good impression.——Corbett's New Theatre: L. Arlude 2-8; fair business. Laura Alberta, who made her initial appearance this week as Cora, was cordially received.——Mosher's Theatre Comique: With Clara Lawrence, Jessie Carleton, Frank Westaway, Ned Bishop, Nellie Moore, Edward Kelton, Nellie Davenport, Jean Roberts, Jackie Payton, Lucretia Mason, Jennie Howell, Lillie Smith and Belle Morris, this house had S. R. O. during the week of 2-8.——Items: The Standard Theatre, which has been closed for some weeks past on account of the Boston Gaiety co.'s suit, reopens 9 under the management of "Jake" Willis. Judging from Mr. Willis's many years' experience as a theatrical manager, the indications are that the Standard will run along smoothly in future. The Boston Ideal Banjo, Mandolin and Guitar Club played at the Tabernacle 2 before a large audience. The Olympian Rink closes April 1. It has enjoyed a very successful run for the past three months.——J. P. Howe, joint manager of the Park, is figuring on the building of a new theatre here during the year.——George W. Robinson, the advance for Forepaugh's show, and Julian Magnus, manager of the Marie Wainwright co., arrived during the week. The Portland Lodge, No. 142, B. P. O. E., held a meeting evening 4, and two candidates were initiated. Manager Friedlander has presented the Order with a fine, large elk's head with wid spread antlers.——Marie Wainwright 18 is due at the Marquam 16.

PENNSYLVANIA.

JOHNSTOWN—Adair's Opera House: Lambeth's Scotch Choir gave a splendid performance to a small house 5. Kindergarden to a large audience 6. Co. not strong. The World Against Her was presented by the Agnes Wallace-Villa co. 7. The star did excellent work as Madge Carleton. The play was prettily mounted. Hardie and Von Leer 9 to moderate business. Maude Granger presented Inherited 10 to a fair house. Miss Granger's acting as Helen, the mad wife, was skilful throughout and her dressing of the character was elaborate. The supporting co. was adequate.——Johnstown Theatre and Museum: Crowded houses nightly. The new faces this week are John Sanders, Rena Sanders, Paddy Miles, Anna Wyandotte, Camille Delmar, Richard Baker, Thomas R. Beaty, Professor Dodson, Mlle Owens and Young Samson.——Items: J. F. Reynolds, the Hussar Band's clarionet soloist, left here 11 for New York to join the Barnum and Bailey circus.——Johnstown is the birthplace of Lucy Villa, of The World Against Her co., and she is a general favorite here.

ALTOONA—Eleventh Avenue Opera House: Maude Granger with a good supporting co. presented Inherited to a fashionable house 5. Lights' and Shadows 10; good performance to a poor house. My Aunt Bridget to a packed house 11. Kate Castleton as Marguerite in Faust Up to Date 12. Every seat was sold; performance entirely satisfactory.

GREENSBURG—Lomison Theatre: Howell and Corbett's Kinkle garden to a large and pleased audiences. Co. has been greatly strengthened since last appearance here. Williams and Orr's Meteors drew a very large house 11; performance far above the average.——Items: The Sheriff attached the receipts of the Kindergarden co. here, at the instance of Manager Snowiter, of Latrobe, Pa. It seems the co. was booked for that place but failed to appear. A compromise was effected. Maj. C. E. Thomas closed a contract with Rentfrow's Below Zero co. 5, and left to join at Omaha, Neb.

BETHLEHEM—Opera House: Siberia 12 to fair business. Cleveland's Colored Minstrels 13 to a large audience. Both are meritorious attractions.——ITEM: Gus Lack, who assumed the character of Salarino in the Merchant of Venice during Edwin Parrish's performances here recently, is now a pupil of the Lawrence School of Elocution and Acting, New York. He possesses in a marked degree, natural ability as an elocutionist. He entertained a select and appreciative Bethlehem audience 19 with "Eugene Aram's Dream," which he read with remarkable skill. Mr. Lack is a highly cultured gentleman, and a talented dramatic reader.

YORK—Opera House: London Gaiety Girls, freely advertised by a sermon, and covering up of posters drew an immense audience, exclusively of the sterner sex. Carleton Opera co. 9 at advanced prices in Claude Duval to a fair and fashionable audience that was well pleased.——ITEM: Local "gags" have been sprung by the London Gaiety co. for the last time in this house. Among the victims was your correspondent. Manager Penty has issued an edict forbidding these pleasantries under any circumstances in the future.

WILKESBARRE—Music Hall: Roland Reed in Lend Me Your wife 4 to S. R. O. before Rose Eytinge, who plays leads, is a Wilkesbarre lady and shared the honors with Mr. Reed. MacLean and Prescott in Cleopatra 11 to fair business. Tacco is an excellent one, and the play is handsomely staged and costumed.

ALLENTOWN—Music Hall: Herrmann gave a very entertaining exhibition of his wonderful skill as a magician 6 to fair business. Jim the Penman 11. The audience, though not large, was very appreciative and at the end of the third act Miss Rial and Mr. Riegle appeared before the curtain in response to most enthusiastic applause.

POTTSTOWN—Opera House: Our Milindy 5, performance excellent and merited better patronage. McKenna's Flirtation 11; large and delighted audience.

MEADVILLE—Academy of Music: Willis Akens in Reuben Glue 4 to the lightest house this season 5. Prescott-McLean co. 10.

SHARON—Carver Opera House: Ramsey's Standard Theatre co. to good business 2-7. Prof. D. M. Bristol's Educated Horses 13, 14.

BEAVER FALLS—Sixth Avenue Theatre: Charles A. Gardner 5 good business despite the miserable weather. A Crazy Lot 7; too heavy house. Williams and Orr's Meteors 10; finest specialty performance ever given here. Maud Granger 11; Thomas E. Shea week of 16.——Opera House: Loder's Hilarity 9; light business. The Inman Sisters deserve special mention. Faust Up to Date 13.

CARBONDALE—Opera House: Waite's Comedy co week ending 7 to big business.

UNIONTOWN—Grand Opera House: A Pair of Kids 5 to a large and pleased audience. Lights and Shadows to fair business 9.

NORRISTOWN—Music Hall: W. J. Scanlan, well supported by his co., drew a packed house 4. Herrmann 7 to fair business. Cleveland's Colored Minstrels 10 to a large and well-pleased house.

OIL CITY—Opera House: Conreid Opera co. gave The Gypsy Baron to good business 9; satisfactory performance.——ITEM: Charles W. Otis, business manager of Mora, is in town this week. He has with him a pet in the shape of an English mastiff eighteen months old and weighing 183 pounds.

ERIE—Park Opera House: Patrice in A Midnight Call to a fair audience 5. Conried's Opera co. in The Gypsy Baron 6; A Tin Soldier 10; both to large audiences.

WILLIAMSPORT—Academy of Music: Roland Reed 4 in Lend Me Your Wife to a good-sized and delighted audience. Yon Yonson 6 to a fair-sized and enthusiastic audience. Monroe and Rice in My Aunt Bridget 10 to good business.

READING—Academy of Music: Maude Granger 3, 4 in Inherited and The Creole, gave very satisfactory performances to good business. W. J. Scanlan in Myles Aroon and Irish Minstrel to fair houses 7, 8. Jim the Penman to a fair house 10.——Grand Opera House: Our Malindy was well presented to a good house 10. Amphion Club drew a large house 11.

MONONGAHELA CITY—Gamble's Opera House: Kindergarden 10 to a well-pleased audience. Business good.

SCRANTON—Academy of Music: Roland Reed in Lend Me Your Wife to a packed house 6. MacLean and Prescott 9, 10 in Cleopatra and The Gladiator to light business. Both plays were well presented and the stars deserved large patronage.

KITTANNING—Grand Opera House: Ezra Kendall's A Pair of Kids 7 did not come up to expectation of a large audience. Mr. Kendall's support was very weak.

HARRISBURG—Grand Opera House: Prince and Pauper 6 to very good business. One of the Finest 7 to a good house. My Aunt Bridget 9; excellent business. On the Frontier 11; fairly good business. McKenna's Flirtation 12; good house.

BRADFORD—Wagner Opera House: A Tin Soldier 6; fair house. Conried Opera co. in Gypsy Baron 7; fair performance and good attendance. County Fair 9, 10; crowded houses.

LANCASTER—Fulton Opera House: Elsie Leslie in Prince and Pauper delighted a large audience 7. The London Gaiety Girls' Burlesque co. gave a good performance to very good business 9. The Carleton Opera co. with Jennie Winston in leading roles gave Nanon and Claude Duval 10, 11 to large houses.

WARREN—Library Hall: Mora in Pretty Poll, Our Angel, Dad's Girl, Fire Fly, Once Upon a Time and Sea Sands 9, 10; packed houses. Every one pleased. Mattie Vickers 12; MacLean Prescott 24.

HAZLETON—Broad Street Opera House: Gus Heege as Yon Yonson gave general satisfaction to the largest house of the season 7.

M'KEESPORT—White's Opera House: A Pair of Kids gave a clever performance 4. Kindergarden co. to well filled house 5; fair performance. The Blue and the Gray to a good house 10.——ITEM: Manager A. W. Van Aude has arranged to take out a comic opera co. July 5.

NEW CASTLE—Opera House: The Thomas E. Shea co. gave entire satisfaction to good business week closing 14.

FRANKLIN—Opera House: The Conried Opera co. in The Gypsy Baron was greeted by the largest and most fashionable audience of the season 5. Entertainment very pleasing. Mora week of 23.

RHODE ISLAND.

PROVIDENCE—The Providence: The Charity Ball opened for a week 5. Reed Putnam as the Rector was the realization of the ideal of the part. Henry Herman as Dick Van Buren and Lon Stevens as the judge were both excellent. A. W. Gregory as the organist did a good bit of character work. Master Vaughn was pleasing as Cash. Ethel Greybrooke as Mrs. De Peyster, who captures the judge, also held the audience under her spell with her charming performance of that role. The Still Alarm week of 16-21.——The Gaiety: Lost in New York is drawing well here. The piece is well mounted and presented by a good co. Old Jed Prouty 19-21.——Elks: The Elks will have their annual benefit at the Providence on April 1, when Annie Pixley will appear in Miss.

NEWPORT—Newport Opera House: The Twelve Temptations had a good house 10. While the scenery and costumes were all that could be desired, the specialties and business was not as good as formerly. Pearl of Pekin 12, Charles T. Ellis 21.——Elks: The third annual benefit of Newport Lodge of Elks, with Robert Mantell in Monbars, promises to be very successful.

PAWTUCKET—Music Hall: Pearl of Pekin 5 to a very small audience; bad weather. George W. Heath's co. 9 in Peck's Bad Boy to a fair house.——Items: Frank D. Westland, leader, is visiting friends here.——May Newman, formerly of the White Slave co., and now resting at her home here, expects to leave shortly to fill an engagement.

WOONSOCKET—Opera House: Pearl of Pekin 7 had a smaller house than they deserved. Louis Harrison and support gave entire satisfac-

tion. Gilmore's Twelve Temptations 17 to a good house.

TENNESSEE.

MEMPHIS.—THE MEMPHIS: The Paymaster opened to a good house 15, and gave an acceptable performance. Charles Chappelle did some clever work in the title role. Steve Maley as Larry O'Brien and Clara Coleman as Myra Sullivan were both clever in specialties.——THE GRAND: Robert Downing's engagement 9-7 was a very pleasant and profitable one. Damon and Pythias was presented 6. The local Knights attended in a body, and had two excursions from neighboring towns. Eugenia Blair and Helen Tracy shared the honors with Mr. Downing.——THE LYCEUM: This house is not doing much this month, but will have two or three good attractions in April, during the meeting of the Spring races. John Robb, the clever manager, is out of town negotiating for some good co. for the Summer, and when he makes up his mind to do anything—well, it is done.——ITEMS: The season has been a good one as far as the public is concerned. The attractions have all been up to the standard, while many of the best ones on the road were here. While the three houses perhaps did not make a large profit, they are to be congratulated in their endeavors to please the people. Manager Gray, of the Grand, has succeeded well in his initial management of the new house, and if the past is an indication of the future, we will not feel uneasy about the class of amusement. Manager Robt. of the Lyceum, and Lecorie and Spears, of the Memphis, have kept pace with the times and have tried at all times to please.

NASHVILLE.—THE VENDOME: Jerome K. Jerome's dainty play, The Master of Woodbarrow, was very charmingly presented 5-7 by E. H. Sothern and his excellent co. While business was satisfactory, it was not what it should have been or what it would have been, but for its being Lent. Maggie Mitchell, after an absence of twelve years, is with us again. Her engagement lasts through the first half of the week. Pancho, Ray and Little Barefoot will be presented 8. Large and well-pleased audiences Monday night to see Pancho, and Tuesday night Ray. House dark Thursday and Saturday nights. Friday night the Mendelssohn Quintette Club, Cora Tanner 16-18.——THE MASONIC: The attendance this week has been light. Miss Warren though as usual, has made every effort to attract the public and to furnish clean and wholesome amusement at popular prices.

BRISTOL.—HARMELING OPERA HOUSE: Rosa Musical Comedy co. 7 to fair business.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE: One of the Bravest opened to fair business 6.——ITEMS: Manager Mullaly, of the Grand, intends trying Summer opera for six weeks. He is at present negotiating for people, and intends running six weeks in San Antonio and six weeks in his house in Little Rock.—The citizens of San Antonio will tender Jennie Calef a benefit 15 at the Grand Opera House. Caste will be the play. Manager Mullaly has kindly given the use of the house for the occasion.

DALLAS.—OPERA HOUSE: Katie Emmett in The Waifs of New York 3, 4 to good business.

WACO.—GARLAND OPERA HOUSE: Katie Emmett in The Waifs of New York to S. R. O. 2. Miss Emmett was repeatedly called before the curtain.

FORT WORTH.—GREENWALL'S OPERA HOUSE: Katie Emmett and her excellent co. presented The Waifs of New York 3 to full houses, both matinee and night. Professor Gentry's Equine and Canine Paradox 6, 7, with Saturday matinee, to good houses.

SHERMAN.—OPERA HOUSE: Katie Emmett in Waifs of New York to a very large house 9.

UTAH.

OGDEN.—THE GRAND: Emma Juch presented Carmen to a fashionable audience 3. Their special train from Butte, Mont., was delayed by accident and did not arrive until nearly 10 o'clock. So the curtain was not raised until about 11 o'clock, the audience having waited about three hours. The Georgia Colored Minstrels to a fair house 6.

SALT LAKE CITY.—SALT LAKE THEATRE: The Emma Juch Opera co. played a very successful engagement 4-7, presenting for the first time in this city Tannhauser, Flying Dutchman and Huguenots, with Miss Juch in the cast. Faust and Carmen, with Georgie Von Januschowsky and Louise Metslinger in the respective leads, were also given. The receipts were over $8,000. Miss Juch received an ovation. Next to her Franz Vetta received the honors of the evening.——FRANKLIN AVENUE THEATRE: A drama entitled Jack the Ripper drew rather light houses.

VERMONT.

RUTLAND.—OPERA HOUSE: Mary Howe to a large audience 10.

VIRGINIA.

LYNCHBURG.—OPERA HOUSE: Mrs. General Tom Thumb's troupe and the Japanese Gymnasts 6, 7 with Saturday matinee. Matinee was the largest of the season. Mme. Janauschek as Elizabeth in Essex gave an excellent performance 9. Sue has a good supporting co.

ROANOKE.—OPERA HOUSE: Mme. Janauschek 9 as Lady Macbeth to a large audience. Noss Family commenced a two-nights' engagement 9 to big business.

RICHMOND.—RICHMOND THEATRE: Mme. Janauschek played to good business 7. Noss Musical Comedy co. next.——MOZART ACADEMY OF MUSIC: Brass Monkey opens 12 for three nights.

WASHINGTON.

SEATTLE.—OPERA HOUSE: The Marguerite D Estes Dramatic co. in Davy Crockett 4 was greeted by a well filled house, mostly friends of Miss D Estes, formerly Mrs. F. E. Keeley, of this place. Little Edna Keeley presented Bobby Crockett excellently. The remainder of the co were applauded more for their good intentions than actual merit.——COMEDY'S THEATRE: Rosedale, by the stock co., to full houses nightly. Margaret Marshall is becoming a great favorite. Her impersonation of Tabitha was the hit of the week. Mr. Clement as Elliott Gray was very good. The Convict's Daughter next week.——COMEDY'S AUDITORIUM: Ace Leroy, Mons. Leo, Charles and Carrie Moore's educated dogs, William Le Compt, the fire king, and Smith and Ellis were the new faces this week.

SPOKANE FALLS.—AUDITORIUM: Lotta 3-4 to large houses.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: Robert Mantell 4 presented The Corsican Brothers, and, although suffering from a sore throat, his excellent work deserved the two curtain calls he received. S. R. O. when doors opened. Ezra Kendall 21 in A Pair of Kids drew a good house.——GRAND OPERA HOUSE: Blue and Gray 5-7 to good business. Rose Hill's Folly co. 9-11 packed the house at each performance.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE: The Shakespeare-Bacon debate between Ignatius Donnelly and Professor Freeman of the Wisconsin University, drew a packed house 5. The discussion occupied three hours and half. Mr. Donnelly pursued the line of argument practically as outlined in THE MIRROR recently. Professor Freeman's argument was a carefully prepared review of the life of Shakespeare and a profound and convincing analysis of the character and genius of the Bard as compared with the character and work of Bacon. A vote was taken as the audience passed out, probably one-third of the audience voting, which resulted in 279 for Shakespeare and 254 for Bacon. The two "giants" will meet again 27 at St. Paul, Minn. Two Old Cronies 6 to a good house. Frank Wills made a hit as the professor. Co. good.

MILWAUKEE.—DAVIDSON: The large attendance that was enjoyed by the Muenchener co. all of last week was repeated at every performance during the four nights of week of 9, the engagement proving one of the most successful of the season.——ACADEMY: Cleveland's Consolidated Minstrels gave two performances 8 to large houses. The performance is highly creditable many of the features being new. The Craigs are truly most wonderful acrobats, performing feats that seem impossible.——BIJOU: Oliver Byron in The Plunger week of 8 to good business. The co. is composed of good people and the scenic effects are very good.——ITEMS: Oliver Byron closes his season in St. Paul 21, opening in San Francisco April 1 at the Alcazar in repertoire. He will be supported as usual by a stock co.——Charles F. Wiegand, representing Natural Gas co., has been here this week.

APPLETON.—OPERA HOUSE: Under the Gaslight 5 to a very good house.

LA CROSSE.—THEATRE: Pat Rooney in Pat's New Wardrobe 7 to a large audience. Vernona Jarbeau 11 will do a big business.

CANADA.

LONDON.—GRAND OPERA HOUSE: The French Spy, introducing some first-class specialties, had poor houses 6, 7 and matinee. Frank Daniels in Little Puck amused a large audience 9.

MONTREAL.—ACADEMY OF MUSIC: Minnie Palmer in A Mile a Minute week of 9-14. It is quite a long time since Minnie Palmer visited Montreal, but her old friends remembered her, and extended her a cordial welcome. The local press is unanimous in praise of her, and the verdict is that A Mile a Minute has made quite a hit.——CASINO CO. in Poor Jonathan 16-21.——THEATRE ROYAL: P. F. Baker in The Emigrant and Bismarck 9-14. Mr. Baker is an old favorite, who returns to us as regularly as the seasons, and is always sure of good business. This is the first time in Montreal of Bismarck. N. S. Wood 16-21.

TORONTO.—OPERA HOUSE: A Pair of Jacks strengthened the favorable verdict recorded elsewhere. It is a very funny and laughable skit, and did a very satisfactory business week ending 7. N. S. Wood week of 9-14.——GRAND OPERA HOUSE: Hands Across the Sea, with an excellent cast, week ending 7 pleased good-sized houses. Howard Athenæum co. week of 9-14. Agnes Huntington 16-18.——ITEMS: The Academy of Music was dark week of 2-7, but opens 12 with Daniels' Little Puck.—Robinson's Musee Theatre continues to draw good houses. Billy Lytell, a prime favorite in Toronto, is with the Hands Across the Sea co., and his friends gave him a rousing reception.

Received too late for classification.

BALTIMORE.

At Ford's Opera House, week closing 14, Julia Marlowe appeared in a repertoire of standard plays to big houses and delighted audiences. The supporting co. was excellent, the work of Creston Clarke and C. B. Hanford being specially noticeable. Jefferson Florence co. in The Rivals next.

The Kendals gave a series of most enjoyable performances at the Lyceum 9-14. The manner in which this talented couple put the plays of their repertoire on the stage, their own excellent acting and that of their thoroughly competent co., leave nothing to be desired. The attendance was large and quite fashionable. Mr. Barnes of New York next.

Little Lord Fauntleroy drew large and enthusiastic audiences at the Academy of Music week ending 14 and seems to have lost none of its drawing power. Ray Maskell and Ada Fleming divided the week in the impersonation of the title role. Old Homestead next.

The Wife was given at Holliday Street Theatre last week to an even run of good houses in good style and with a good cast. Master and Man next.

Harry Williams' Own Specialty co. played a return engagement at the Monumental Theatre 9-14 and the house, as usual, was well filled all the week. The present has been a very prosperous season at this house. Irwin Brothers' Specialty co. next.

Tunis F. Dean, manager of Harris' Academy of Music, has been confined to his room for the past week by illness. He is convalescing, however, now and hopes to be at his desk within a few days. He has been sadly missed from his post and his friends will be delighted to welcome him out again.

After the matinees on Tuesday, Thursday and Saturday, and on Friday night, Ray Maskell and Ada Fleming held receptions on the stage of the Academy. They were largely attended and quite enjoyable.

McCabe and Young's Minstrels closed a good week's business at Front Street Theatre 14.

Harry Watcoam, ahead of The Old Homestead, was in town last week, looking hearty and well.

Walter Dean, late of Harris' Theatre, St. Paul, and brother of Tunis F. Dean, manager of the Academy of Music, has accepted the position of clerk at the Eutaw House, which has been remodeled and overhauled and will be opened shortly.

Mattie Ford, daughter of Manager J. T. Ford, made her debut 9 with Julia Marlowe, playing the small part of Phoebe very creditably. Many floral offerings were presented to her and her friends turned out in force. The Kenilworth Club attended in a body.

SAN FRANCISCO.

MARCH 8, 1903.

All the Comforts of Home closed a successful four weeks' season at the Baldwin, where Willard Spencer's Little Tycoon opens to-night. The Bostonians follow, and after them the divine Sarah. It is probable, however, that Bernhardt will appear at the Grand, as Manager Bouvier believes the Baldwin will not only be otherwise engaged, but entirely too small for the French artist.

The Water Queen's season at the Bush was very brief—only a week—but was well attended, better, indeed, than it merited.

Dan'l Sully opens to-night at the Bush with The Millionaire, for a fortnight. The Two Sisters' Co. follows, after which Cleveland's Consolidated Minstrels.

Herbert Hall Winslow's A Barrel of Money was moderately successful at the Alcazar, where A Night Off and the return of the regular Alcazar stock company to-night will fill the house to overflowing.

Marie Wainwright's two weeks' engagement at the California were very profitable to her and the house. Frederick Warde and Mrs. D. P. Bowers open to-night.

Patience is retired at the height of its success at the Tivoli. Lurline, the spectacular opera, will be given to night with Gypsy Baron underlined.

Mark Thall and Alf. Ellinghouse, who now have charge of the new Powell Street Theatre, are busily engaged booking people for the opening attraction, Formosa.

The Bijou, which is rechristened the Casino, will also reopen shortly as a high-class vaudeville house with Wednesday matinees.

Frank E. Lamb, comedian, and Joseph Humphreys, stage manager of the All the Comforts of Home comb., have been quietly taking in all the city sights especially the shipwrecks on the coast near this city during the recent storms.

Gracie Emmett made a pleasing impression as the heroine in A Barrel of Money at the Alcazar.

Katie Marchi did some dainty work in Patience.

William Beach will shortly benefit at the Alcazar.

Pretty Florence Brandon's skirt dance, in the Water Queen, was its most attractive feature.

In the wooing scene of Henry V. Henry Miller wore tights, and didn't know what to do with his hands, because he couldn't stick them in his pockets.

Barton Hill's Malvolio in Twelfth Night was much enjoyed by his Friscan friends.

The Grismer-Davies season closed Saturday last at San Jose.

Charles Buckley has gone to New York, by steamer via Panama, therefore is no longer manager of the Clemenceau Case. His successor is not announced.

Frana Mordaunt will resume his original part in Men and Women when the play is produced here at the Baldwin.

Francis Gaillard has returned and will appear with the Little Tycoon co. to-night at the Baldwin.

JERSEY CITY.

The Still Alarm was presented at the Academy of Music week of 9-14. Harry Lacy has played several engagements here as Joe Monley in this piece, and his fine acting and the stirring incidents of the play always draw large and appreciative audiences. The performance was given with an excellent cast, and the play was, in all respects, as well done as when first seen. A Trip to Chinatown week of 16-21.

The Independent Theatre (Theatre Libre) has been fairly started in London, thanks to the energetic endeavors of J. T. Grein. The first performance took place last week, and by the excited accounts of it cabled over the affair must have been one of importance. Ibsen's Ghosts was the principal feature of the programme, and its presentation has raised a storm of criticism.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

AFTER DARK (W. A. Brady's): Toronto, Ont., March 16-21, Montreal, P. Q., 23-28, New York city 30—April 4.

A PARLOR MATCH: Minneapolis, Minn., March 15-21, West Superior, Wis., 23.

AMBERG DRAMATIC: Chicago, Ill., March 15-28, St. Louis, Mo., 29-April 4.

ALL THE COMFORTS OF HOME: N. Y. city Feb. 23—indefinite.

A PAIR OF JACKS: Rochester, N. Y., March 12-14, Albany 16-18, Yonkers 20, Sing Sing 21, Hoboken, N. J., 22-25.

ANNIE PIXLEY: Newark, N. J., March 19-21.

A SOCIAL SESSION: Pueblo, Col., March 18, Salida 19, Leadville 20, Aspen 21, Green Junction 23, Provo, Utah, 24, Salt Lake City 25, Park City 26, Ogden 27, Winnemucca, Nev., 28, Virginia City 30, Carson City 31.

ADELE FROST: Camden, S. C., March 18, Sumter 19, Charleston 20, 21.

A TEXAS STEER: Aspen, Col., March 18, Ogden, Utah, 19, Salt Lake City 20, 21, San Francisco, Cal., 23-April 11.

A CELEBRATED CASE: Newark, N. J., March 16-21.

A CRAZY LOT: Wooster, O., March 18, Salem 19, Leetonia 20, Canton 21, Kent 23, Alliance 24, Ravenna 25, Norwalk 26, Tiffin 27, Defiance 30.

AROUND THE WORLD IN EIGHTY DAYS (Fleming): Hornellsville, N. Y., March 23, Olean 24, Salamanca 25, Bradford, Pa., 26, Jamestown, N. Y., 27, Erie, Pa., 28, Franklin April 1.

ALL THE COMFORTS OF HOME: Oakland, Cal., March 17, 18, San Jose 19, Stockton 20, 21, Sacramento 23, 24, Salt Lake City, Utah, 26, 27, Ogden 28, Denver, Col., 30-April 4.

ANNIE WARD TIFFANY: Omaha, Neb., March 18, Des Moines, Ia., 20, Englewood, Ill., 21, Chicago 22-28, Detroit, Mich., 30-April 4.

ANNIE ABBOTT: Weatherford, Tex., March 18-20.

AN IRISH ARAB: Trenton N. J., March 21.

ALVIN JOSLIN: Battle Creek, Mich., March 18, Charlotte 19, Lansing 20, Grand Rapids 21.

ADEN BENEDICT: Mt. Pleasant, Ia., March 18, Rock Island, Ill., 20, Cedar Rapids, Ia., 21, Waterloo 23, Marshalltown 24, Boone 25, Fort Dodge 26, Algona 27, Sioux Falls, S. Dakota, 28, Huron 30, Aberdeen 31, Jamestown, N. D., April 1, Fargo 2, Grand Forks 3.

ALEXANDER SALVINI: Worcester, Mass., March 18, Waltham 19, Brockton 20, New Bedford 21.

AUNT JACK: Boston, Mass., March 23-28.

A TRIP TO CHINATOWN: Jersey City, N. J., March 16-21.

A BARREL OF MONEY: Salida, Col., March 18, Canon City 19, Pueblo 20, Colorado Springs 21, Denver 22-28, Cheyenne, Wyo., 30, Kearney, Neb., April 1, Hastings 2, Grand Island 3.

ALONE IN LONDON: Sandusky, O., March 18, Fort Wayne, Ind., 20, Logansport 21, Chicago, Ill., 22-April 4.

A FAIR REBEL: Troy, N. Y., March 18, Albany 19-21.

BOOTH-BARRETT: N. Y. city Jan. 5-March 28.

BLUEBEARD, JR.: St. Louis, Mo., March 16-21.

BLUE JEANS: Boston, Mass., March 9-28.

BARRETT-LIVINGSTONE: Houston, Tex., Jan. 19—indefinite.

BLACKBURN: Buffalo, N. Y., March 16-21.

BROWNE THEATRE: Cheboygan, Mich., March 16-21.

BUNCH OF KEYS (Rothner's): Ottumwa, Ia., March 18, Davenport 19, Ottumwa 20, Joliet, Ill., 21, Chicago 22-28, Toledo, O., 30-April 4.

BALDWIN-MELVILLE: Parsons, Kans., March 16, 21, Forth Smith, Ark., 30-April 4.

BRASS MONKEY: Paterson, N. J., March 18.

BLUE AND GRAY: Lancaster, Pa., March 18, Reading 19, Allentown 20, Easton 21.

BENNETT COMEDY: Tarentum, Pa., March 16-21, New Castle 30-April 4.

COUNTY FAIR (No. 2): Jamestown, Pa., March 18, Olean, N. Y., 19, Elmira 20, 21, Scranton, Pa., 23, 24, Reading 25, 26, Allentown 27, 28, Wilmington, Del., 30, 31, Lancaster, Pa., April 1, 2, Ottawa 3-4.

COUNTY FAIR (Jefferson's): Lawrence, Kans., March 18, Topeka 19, 21, Kansas City 23-28.

CASEY'S TROUBLES: St. Charles, Mo., March 18, Jacksonville, Ill., 19, Carlinville 20, Litchfield 21.

CLEMENCEAU CASE: Rochester, N. Y., March 16-21.

CROATE DRAMATIC: Neenah, Wis., March 16-21.

CHARLES E. VERNER: Chicago, Ill., March 15-21, Pittsburg, Pa., 30-April 4.

CLIFF VENIE: New Bedford, Mass., March 16-21.

CLEMENCEAU CASE (Sybil Johnstone): Portland, Ore., March 16-21, Astoria 23, Olympia, Wash., 24, Seattle 25, 26, Tacoma 27, 28, Spokane Falls 30, 31, Anaconda, Mont., April 1, Butte 2-4.

CLEMENCEAU CASE (Laura Biggar): Dennison, Tex., March 18, Texarkana 19, Hot Springs, Ark., 20, 21, Little Rock 23, 24, New Orleans, La., 29-April 3.

CITY DIRECTORY: Chicago, Ill., March 16-21.

CLARA MORRIS: New York city March 16-21.

CUTLER COMEDY: Shenandoah, Ia., March 16, Elliott 19-21.

CRYSTAL SLIPPER: Chicago, Ill., March 16-28, Minneapolis, Minn., 30-April 4.

CANUCK: Boston, Mass., 16-21.

COSMO TANNER: Nashville, Tenn., March 18, Memphis 19-21.

CHARLES T. ELLIS: New Bedford, Mass., March 17, Fall River 19, Newport, R. I., 20, Boston, Mass., 23-28.

COLD DAY: South Bend, Ind., March 20, Elkhart 21, Coldwater, Mich., 23.

CHICAGO COMEDY (Anderson's): Seymour, Ind., March 16-21, Bedford 23-28, Linton 30-April 4.

C. A. GARDNER: Cleveland, O., March 16-21, Akron 23, Warren 24, Canton 25, Mansfield 26, Springfield 27, Dayton 28.

COUNTY FAIR (Neil Burgess): New York city, Sept. 5—indefinite.

DANIEL BOONE: Philadelphia, Pa., March 16-21, Boston, Mass., 23-28, New York city 30-April 4.

DARK SECRET: Springfield, O., March 18, 19, Indianapolis, Ind., 20, 21.

DANIEL SULLY: San Francisco, Cal., March 9-21.

DOWLING-HASSON: Indianapolis, Ind., March 16-21.

DR. BILL: Boston, Mass., March 17-21.

EDWIN STUART: Ottawa, Kans., March 16-21.

E. H. SOTHERN: Cincinnati, O., March 16-21, Pittsburg, Pa., 30-April 4.

EVANGELINE: Elmira, N. Y., March 18, Ithaca 19, Oswego 20, Watertown 21.

EZRA KENDALL: Winchester, Va., March 18, Roanoke 21, Lynchburg 23, Charlottesville 24, Alexandria 25, Annapolis, Md., 26, Wilmington, Del., 27, Paterson, N. J., 30-April 4.

EUNICE GOODRICH: St. Joseph, Mo., March 16-21, Leavenworth, Kans., 22-28, Winfield 29-April 4.

EFFIE ELLSLER: Kansas City, Mo., March 16-18, Leavenworth, Kans., 19, Topeka 20, 21, Arkansas City 23, 24, Winfield 25, Wellington 26, Wichita 27, 28, Denver, Col., April 4.

FAST MAIL: Sandusky, O., March 23, Fostoria 24, Columbus 25-28, Springfield 29, Dayton 30, Tiffin 27, Mt. Vernon 28, Canton 30, Alliance 31, Massillon April 1, Wooster 2, Bucyrus 3, Upper Sandusky 4.

FRANK MAYO: Charleston, S. C., March 18, Newberry 19, 20, Asheville, N. C., 21, Knoxville, Tenn., 23, Chattanooga 24.

FORGIVEN: Philadelphia, March 16-21.

FRANK I. FRAYNE: Youngstown, O., March 18, Beaver Falls, Pa., 19, Wheeling, W. Va., 20, 21.

FORTUNE'S FOUNDLING: Vinal Haven, Me., March 18, 19.

FAIRIES' WELL: New York city March 16-21.

FERGUSON AND MACK: Logansport, Ind., March 18, Dayton, O., 19, Wheeling, W. Va., 20, 21, Altoona, Pa., 23, Harrisburg 24.

FRENCH SPY: Baltimore, Md., March 16-21.

FAT MEN'S CLUB: Norfolk, Va., March 19, 20, Newport News 21, Washington, D. C., 23-April 4.

FRANK DANIELS: Brooklyn, N. Y., March 16-21, New York city 23-28.

FANNY DAVENPORT: Cleveland, O., March 19-21.

FRANK S. DAVIDSON: Newark, O., March 18, London 19-21.

FANTASMA (Hanlon): Scranton, Pa., March 18, 19, Wilkesbarre 20, 21, Allentown 23, 24, Bethlehem April 1, 2.

GEO. C. STALEY (A Royal Passion): Warren, O., March 18, Sandusky 19, Chicago, Ill., 23-April 4.

GRAY SISTERS: Syracuse, N. Y., March 16-21, Brooklyn, E. D., 23-28, Brooklyn, N. Y., 30-April 4.

GLOBE THEATRE: St. Louis, Mo., March 16-21.

GRIMES' CELLAR DOOR: New Castle, Pa., March 18, Youngstown, O., 19, Akron 20, Springfield 21, Cincinnati 23-28.

GAIETY THEATRE: Keosauqua, Ia., March 18, Bonaparte 19-21.

GREAT METROPOLIS (Klaw and Erlanger): Springfield, Mass., March 18, Worcester 19-21.

GIFFORD COMEDY: Milan, Mo., March 18, Linneus 19-21.

GO-WE-GO MOHAWK: Louisville, Ky., March 16-21.

GEORGIE HAMLIN: Russellville, Ky., March 18, 19, Bowling Green 20, 21.

HONEST HEARTS AND WILLING HANDS: Brenham, Tex., March 18, Bryan 19, Waco 20, 21, Dallas 23, 24, Fort Worth 25, 26, Dennison 27, Tyler 28, Hot Springs, Ark., 30, Little Rock 31, April 1.

HELD BY THE ENEMY: Louisville, Ky., March 16-21.

HOLDEN COMEDY: St. Joseph, Mo., March 16-21.

HE SHE, HIM, HER: Hamilton, O., March 18, Washington C. H. 19, Chillicothe 20, Ironton 21, Portsmouth 23, Circleville 24, Lancaster 25, Newark 26, New Philadelphia 27, Warren 28.

HANDS ACROSS THE SEA: Harlem, N. Y., March 16-21.

HELD BY THE ENEMY: Brooklyn, E. D., March 16-21.

HENSHAW AND TEN BROECK: Cincinnati, O., March 16-21, Philadelphia, Pa., 23-28.

HETTIE BERNARD-CHASE: Kansas City, Mo., March 16-21.

IRISH CORPORAL: Chicago, Ill., March 16-21, St. Louis, Mo., 22-28, Springfield, Ill., 30.

IRISH LUCK: Pittsfield, Mass., March 18.

IDA VAN CORTLAND: Grand Rapids, Mich., March 16-21, Manistee 30-April 4.

JULIA MARLOWE: Troy, N. Y., March 18, 19, Albany 20, 21, Philadelphia, Pa., 23-April 4.

JOSIE MILLS: Walkerton, Ont., March 16-21.

JOSEPHINE CABERON: Syracuse, N. Y., March 20, 21.

JOHN DILLON: Butte, Mont., March 23, Anaconda 24, Helena 26, 27, Dew Lodge 28, Granite 29, Missoula 30, No. Yokahoma, Wash., 27, Ellingsburg 28.

JAMES O'NEILL: Brooklyn, N. Y., March 16-21.

JARBEAU COMEDY: Chicago, Ill., March 16-21.

JEFFERSON-FLORENCE: Baltimore, Md., March 16-21.

JOSEPH MURPHY: Boston, Mass., March 16-21, Baltimore, Md., 30-April 4.

JANAUSCHEK: Madison, Ind., March 19, Washington 21, Evansville 23, Owensboro, Ky., 24, Paducah 25, Louisville 26.

J. K. EMMET: Wilmington, Del., March 18, Norristown, Pa., 19, Hoboken, N. J., 20, 21.

J. H. WALLICK: Newark, N. J., March 18, Reading, Pa., 19, 21.

KATIE PUTNAM: Selma, Ala., March 17, Montgomery 19, Mobile 20, 21, New Orleans, La., 23-28.

KATIE EMMETT: St. Louis, Mo., March 16-21.

KETTLE REPADES: Hudson, N. Y., March 16-21.

KINDERGARDEN (Howell and Gerbert): Martins Ferry, O., March 18, Wellsville 19, Dennison 20, Steubenville 21, Greenville, Pa., 23, New Castle 24, Beaver Falls 25.

KETTIE ARYMAN: Woodstock, Vt., March 16-21.

KATE CLANTON: New York city March 16-21.

LOUISE HAMILTON: Tennant's Harbor, Me., March 18, 19, Thomaston 20.

LOTTA: Duluth, Minn., March 20, 21, St. Paul 23-28.

LITTLE LORD FAUNTLEROY: Washington, D. C., March 16-21.

LOST IN NEW YORK: Stamford, Conn., March 20, Elizabeth, N. J., 22, Trenton 23, 24, Chester, Pa., 25, Bethlehem 26, Shenandoah 27, Hazleton 28, Lehighton 30, Carbondale 31.

LOUIS JAMES: Evansville, Ind., March 18, 19, Terre Haute 20, Decatur, Ill., 21, Springfield 23, Bloomington 24, Lafayette, Ind., 25, Indianapolis 26-28, Logansport 30, Lima, O., 31.

LOST IN NEW YORK: Brooklyn, N. Y., March 16-21, Newark, N. J., 23-28, Hoboken 30-April 4.

LIMITED MAIL: Toledo, O., March 16-21, Minneapolis, Minn., 30-April 4.

LOVE AND WAR: New York city March 9-28.

LADIES' OR: St. Louis, Mo., March 16-21.

LEWIS MORRISON: Fremont, O., March 18, Fostoria 19, Findlay 20, Hamilton 21, Richmond, Ind., 23, Anderson 24, Columbus 25, Indianapolis 26-28, Cincinnati, O., 30-April 4.

LYDIA THOMPSON: Philadelphia, Pa., March 23-28, Brooklyn, E. D., 30-April 4.

LIGHTS AND SHADOWS: Washington, D. C., March 16-21, Philadelphia, Pa., 23-28.

MY JACK (Walter Sanford's): Chicago, Ill., March 16-April 4.

MARGARET MATHER: Washington, D. C., March 16-21, New York city 23-28.

MAY HENDERSON: East Liverpool, O., March 16-21.

MONEY MAD: Pittsburg, Pa., March 16-21, Milwaukee, Wis., 30-April 4.

MACLEAN-PRESCOTT: Buffalo, N. Y., March 16-18, Erie, Pa., 19, 20, Olean, N. Y., 21, Jamestown 23, Warren, Pa., 24, Titusville 25, Franklin 26, Meadville 27, Youngstown, O., April 1, Warren 2, Akron 3.

MORA-WILLIAMS: Oil City, Pa., March 17-21, Franklin 23-28, Kittanning 30-April 4.

MIDNIGHT ALARM: St. Louis, Mo., March 23-21.

MIDNIGHT CALL (Patrice): Troy, N. Y., March 18, Paterson, N. J., 19-28.

MARIE WAINWRIGHT: Portland, Ore., March 16-21, Olympia, Wash., 23, Seattle 24, 25, Tacoma 26-28, Spokane Falls 30, Butte, Mont., 31, April 1, Helena 2-4.

MAN ABOUT TOWN: Toronto, Ont., March 16-21.

MRS. KNUDSEN: Darlington, Wis., March 18, Dodgeville 19, Lancaster 20, Boscobel 21, Richland Centre 23, Reedsburg 26, Baraboo 27, Portage City 28, Plainfield 30, Stevens Point 31.

MASTER AND MAN: Baltimore, Md., March 16-21, Newark, N. J., 30-April 4.

MARIE HUBERT FROHMAN: Meriden, Conn., March 17, Willimantic 18, Newport, R. I., 19, So. Framingham, Mass., April 2, Lowell 3-4.

MATTIE VICKERS: Warren, Pa., March 18, Titusville 19, Butler 20, McKeesport 21, Johnstown 23, Altoona 24, Williamsport 26, Lancaster 28, York 30, Reading April 1.

MY AUNT BRIDGET: Chicago, Ill., March 15-21.

MIDNIGHT BELL: Hoboken, N. J., March 18, Paterson 19-21.

MINNIE PALMER: Pittsburg, Pa., March 16-21.

MAUDE OSWALD: Paris, Tex., March 18.

MR. AND MRS. KENDAL: Brooklyn, E. D., March 16-21, Albany, N. Y., 23, Springfield, Mass., 24, Worcester 25, Hartford, Conn., 26, Bridgeport, 27, New Haven 28, Washington, D. C., 30-April 4.

MCKENNA'S FLIRTATION (Barry and Fay): New York City March 16-21.

MR. BARNES OF NEW YORK (Frank W. Sanger): Baltimore, Md., March 16-21.

MISS MCGINTY: New Haven, Conn., March 20.

MATTIE GOODRICH: Memphis, Tenn., March 16-21.

MORTON DRAMATIC: Clinton, N. J., March 16-21.

M. B. CURTIS: Philadelphia, Pa., March 16-21.

MADAME AND AUGUSTIN NEUVILLE: Macon, Mo., March 18, Moberly 19, St. Charles 21.

NAT C. GOODWIN: N. Y. city Jan. 26-March 21.

NEW YORK THEATRE (Allen's): Madrid, N. Y., March 18, Waddington 19-21.

NEW YORK THEATRE (C. R. Hunt's): Laurens, S. C., March 18, Spartansburg 19-21.

NATURAL GAS: Milwaukee, Wis., March 16-21, Chicago, Ill., 23-28.

NOSS MUSICAL COMEDY: Norfolk, Va., March 18, Suffolk 19, Elizabeth City, N. C., 20, Hampton Roads, Va., 21 Salisbury, Md., 23, Laurel, Del., 24, Cambridge, Md., 25, Milford, Del., 26.

N. Y. COMEDY (Terrill's): Troy, O., March 16-21.

NEW YORK THEATRE: Merrill, Wis., March 16-21.

N. S. WOOD: Montreal, P. Q., March 16-21.

ONE OF THE FINEST: Wilmington, Del., March 16-18, Elizabeth, N. J., 19, Bridgeport, Conn., 20, 21.

OLGA DRAMATIC: Tippecanoe City, O., March 18, New Bremen 19-21.

OLIVER W. WREN: Berlin, Md., March 18, Laurel, Del., 19, Bridgeville 20, East New Market, Md., 21, Easton 23, Greensborough 24, Newport, Del., 25, Northeast, Md., 26, Glyndon 27, Westminster 28, Union Bridge 30, Emmettsburgh 31.

OLD DED PROCTY: Providence, R. I., March 16-21, Pittsburg Pa., 23-28.

OUR MALINDY: Seneca Falls, N. Y., March 18, Geneva 19, Canandaigua 20, Penn Yan 21, Elmira 23, Corning 24, Dansville 25, Mount Morris 26, Tonawanda 27.

OUR GERMAN WARD: Westfield, N. Y., March 18, Cattaraugus 19, Salamanca 20.

OLE OLSON: Ellensburg, Wash., March 18, Spokane Falls 20, 21, Missoula, Mont., 23, Anaconda 24, Butte 25, 26, Helena 27, 28.

OLIVER BYRON: St. Paul, Minn., March 15-21.

OLD HOMESTEAD: Baltimore, Md., March 16-21, Washington, D. C., 23-28.

OLD HOMESTEAD (Denman Thompson): New York city, Jan. 26—indefinite.

OUT OF SIGHT: Bolton, N. Y., March 16-21.

PRIVATE SECRETARY: Brooklyn, E. D., March 16-21.
PAYMASTER: New Orleans, La., March 15-21, Galveston, Tex., 23, 24, Houston 25, 26, San Antonio 27, 28, Austin 30, Waco 31, Ft. Worth April 1, 2, Dallas 3-4.
PRINCE AND PAUPER (Daniel Frohman's): Newburg, N. Y., March 18, Poughkeepsie 19, Yonkers 20, Orange, N. J., 21, Portland, Me., 24, Bangor 25, Lewiston April 1.
PAT MALONEY: Ticonderoga, N. Y., March 18, Port Henry 19, Minerville 20, Keeseville 21.
PEOPLE'S THEATRE (Henry's): Washington, N. J., March 16-21.
PAT ROONEY: N. Y. city March 23-28.
P. P. BAKER: Buffalo, N. Y., March 16-21, Toronto, Ont., 23-28, Cleveland, O., 30-April 4.
PECK'S BAD BOY (Heath's): Waltham, Mass., March 18, Franklin 19, Fall River 23-28.
PEOPLE'S THEATRE (G. A. Hill's): Watkins, N. Y., March 16-21, Owego 23-28, Walton 30-April 4.
POWER OF THE PRESS: New York city March 16-April 27.
REUBEN GLUE: Newark, N. J., March 16-21, Albany, N. Y., 30-April 4.
ROBYNS AND HUGHES THEATRE: Lincoln, Ill., March 16-21.
ROBERT DOWNING: Frankfort, Ky., March 18, Lexington 19, Paris 20, Maysville 21, Ashland 23.
RHEA: Galesburg, Ill., March 18, Peoria 19, Bloomington 20, Hannibal, Mo., 21, Kansas City 30-April 1.
RUNAWAY WIFE: Columbus, O., March 18, Dayton 19-21, Pittsburg, Pa., 23-28, Cleveland, O., 30-April 4.
ROBERTS SAILER: Westerly, R. I., March 18, Middletown, Conn., 19, Ansonia 20, New Britain 21.
RICHARD MANSFIELD: Philadelphia, Pa., March 9-21.
ROSINA VOKES: Memphis, Tenn., March 16-18, Louisville, Ky., 19-21, Baltimore, Md., 30-April 4.
ROLAND REED: Philadelphia, Pa., March 16-21, Brooklyn, E. D., 23-28, Chicago, Ill., 30-April 4.
ROBERT MANTELL: Elmira, N. Y., March 19, Williamsport, Pa., 20, Scranton 21, New York city 23-April 4.
ROYCE-LANSING MUSICAL COMEDY: Forrest City, Ark., March 16, Holly Springs, Miss., 19, Bolivar, Tenn., 20, Jackson 21, Paris 23, Clarksville 24, Hopkinsville, Ky., 25, Russellville 26, Bowling Green 27, Elizabethtown 28, Salem, Ind., 30, Mitchell 31, Washington April 1, Vincennes 2, Princeton 3, Mount Carmel 4.
SHENANDOAH (No. 2): Columbus, O., March 16-21, Wheeling, W. Va., 23, 24, Youngstown, O., 25.
SARAH BERNHARDT: Washington, D. C., March 16-21, Philadelphia, Pa., 23-April 4.
STUART ROBSON: St. Louis, Mo., March 15-21, Kansas City 22-28.
SA-KETI-KIZIN: Grand Rapids, Mich., March 16-21.
SI PLUNKARD: Kansas City, Mo., March 16-21, Atchison, Kans., 23, Topeka 24, Newton 25.
SUPERBA (Hanlon's): Denver, Col., March 16-24, Omaha, Neb., 25-28.
STANDARD THEATRE (D. J. Ramage's): Bellaire, O., March 16-28.
SUSIE HOWARD: Dayton, O., March 18, Columbus 19-21, Cincinnati 23-28.
SHENANDOAH (No. 2): Buffalo, N. Y., March 18, Rochester 19-21.
SPIRIT ALARM: Providence, R. I., March 16-21, Boston, Mass., 23-28.
SAWDELLE COMEDY: Bristol, Tenn., March 18, Pulaski, Va., 19-21.
SPOONER COMEDY: Fort Madison, Ia., March 16-21.
SPIDER AND FLY: Keokuk, Ia., March 18, Burlington 20.
SIBERIA: Philadelphia, Pa., March 16-21, Reading 23, Pottsville 24, Wilkesbarre 25, Pittston 26, Carbondale 27, Scranton 28, New York City 30-April 4.
SOL SMITH RUSSELL: Wilkesbarre, Pa., March 18, Binghamton, N. Y., 19.
THE HUSTLER: Waterbury, Conn., 18, New London 19, Norwich 20.
TRUE IRISH HEARTS: Laporte, Ind., March 18, Goshen 19, Kalamazoo, Mich., 20, Jackson 21.
TWO SISTERS: Los Angeles March 19-21, Fresno 22, San Francisco 23-April 4.
TIN SOLDIER: Pittsburg, Pa., March 16-21, New Castle 23, Steubenville, O., 24, Bellaire 25, Marietta 26, Portsmouth 28.
THE BUCCLAR: Lynn, Mass., March 18.
THOMAS E. SHEA: Beaver Falls, Pa., March 16-21, McKeesport 30-April 4.
THE WIFE: New York city March 16-21.
TWO JOHNS: Cincinnati, O., March 16-21.
THE BROOM-MAKER: Plymouth, Pa., March 18, Hawley 19, Honesdale 20, Carbondale 21, Tamaqua 23, Mahanoy City 24, Lebanon 26, Harrisburg 27, York 28, Columbia 30, Lancaster 31, Wilmington, Del., April 2-4.
TWO THIEVES: London, O., March 18.
TWO OLD CRONIES: Clinton, Ia., March 18 Cedar Rapids 19, Dubuque 20, LaCrosse, Wis., 21, St. Paul, Minn., 22-28, Omaha, Neb., 29-30.
THE FAKIR: Newark, N. J., March 16-21.
THE SOUDAN: Cincinnati, O., March 16-21.
THE CHARITY BALL: Portland, Me., March 18, Lewiston 19, Manchester, N. H., 20, Chelsea, Mass., 21, Bangor, Me., 23, 24, Woonsocket, R. I., 30, Pawtucket 31.
THE WORLD AGAINST HER (Agnes Wallace-Villa): Chicago, Ill., March 15-21, Louisville, Ky., 22-28.
TWELVE TEMPTATIONS: Philadelphia, Pa., March 16-21, New York city 23-28.
UNCLE HIRAM: Anderson, Ind., March 18, Marion 19, Huntington 20, Fort Wayne 21, Wabash 23, Warsaw 24, Goshen 25, Laporte 26, Valparaiso 27, Pullman, Ill., 28, Peru 30, Kokomo 31.
ULLIE AKERSTROM: Pittsburg, Pa., March 16-21, Cleveland, O., 23-28, Buffalo, N. Y., 30-April 4.
UNDER THE GASLIGHT: Detroit, Mich., March 16-21, Toledo, O., 23-28.
UNCLE RUBE: Tully, N. Y., March 16-21.
U AND I: Philadelphia, Pa., March 16-21, New York city 23—indefinite.
WATER QUEEN: Albuquerque, N. Mex., March 18, Santa Fe 19, Las Vegas 20, Trinidad, Col., 21, Denver 23-28, Sioux City, Ia., April 1, 2, Omaha, Neb., 3-4.
W. H. CRANE: Philadelphia, Pa., Feb. 23-March 21.
W. J. SCANLAN: New York city March 9-21.
WARDE-BOWERS: San Francisco, Cal., March 9-21.
WORLD (J. Z. Little's): Rock Springs, Wyo., March 18, Rawlins 19, Laramie 20, Cheyenne 21, Custer, So. Dak., 23, 24, Hill City 25, Deadwood 26-28.
ZEFFIE TILBURY: Haverhill, Mass., March 16-21, Portsmouth, N. H., 30-April 1, Amesbury, Mass., 2-4.

OPERA AND CONCERT.

ALCAZAR OPERA: Manchester, Ia., March 1, 20.
AGNES HUNTINGTON: Buffalo, N. Y., March 18.
BOSTONIANS: Salt Lake City, Utah, March 16-19, Ogden 20, San Francisco 23-April 4.
BOSTON GAIETY OPERA: Anaconda, Mont., March 16, Butte 17-21.
CORINNE: Anaconda, Mont., March 18, Butte 19-21, Helena 23-25, Fargo, No. Dak., 27, 28, Council Bluffs, Ia., 29, 30, Des Moines April 1-3, Cedar Rapids 4.
CARLETON OPERA: Trenton, N. J., March 16, 19, Wilmington, Del., 20, 21.
CORNWALL CONCERT: Fairburg, Ill., March 18, Chatsworth 19, Sheldon 20.
CASTLES IN THE AIR: Detroit, Mich., March 16, Toronto, Ont., 19-21, Rochester, N. Y., 23-25, Utica 26, Albany 27, 28.
CONRIED OPERA: Johnstown, N. Y., March 18, Holyoke, Mass., 23, Manchester, N. H., 24, Lawrence, Mass., 25, Lynn 27, Springfield 28.
DUFF OPERA: Cincinnati, O., March 16-21.
HILD PARK CONCERT: Owen Sound, Ont., March 18, Guelph 19, London 20, Port Huron, Mich., 21.
JUCH OPERA: Kansas City, Mo., March 16-21.
LITTLE TYCOON: San Francisco, Cal., March 9-21, Oakland 22, 24, San Jose 25, Stockton 26, Sacramento 27, 28, Portland, Ore., 30-April 4.
LOTUS GLEE CLUB: Platteville, Wis., March 18, Rochelle, Ill., 19, Davenport, Ia., 20, Lincoln, Ill., 22, Galesburg 23, Monmouth 24, Alton 25, St. Louis, Mo., 26, Taylorville, Ill., 27, Leavenworth, Kans., 28, St. Joseph, Mo., 30.
McCAULL OPERA: Washington, D. C., March 23-28.
MARIE GREENWOOD OPERA: Pensacola, Fla., March 16-21.
N. Y. SYMPHONY CLUB: Oskaloosa, March 18, Newton 19, Grinnell 20, Brooklyn 21, Marshalltown 23, Iowa City 24, Davenport 25, Rock Island, Ill., 26, Peoria 27, Lincoln 28, Clinton 30, Tuscola 31.
NASHVILLE STUDENTS: Wright's, Archie, Mo., March 18, Harrisonville 19, Pleasant Hill 20.
OVIDE MUSIN CONCERT: Los Angeles, Cal., March 18, San Diego 19, 20, Coronado 21, Riverside 23, Santa Barbara 24, Pasadena 25, Bakersfield 26, Fresno 27, Oakland 28, San Francisco 29, Santa Cruz 30, San Jose 31.
POOR JONATHAN: N. Y. city Oct. 19—indefinite.
PEARL OF PEKIN: Lynn, Mass., March 20, 21.
PAULINE HALL OPERA: Chicago, Ill., March 16-28.
SEA KING (Gilmore's): Seattle, Wash., March 18, 19, Tacoma 20, 21, Walla Walla 23, 24, Spokane Falls 26-28.
SHIP AHOY: Boston, Mass., Feb. 9—indefinite.
THE MERRY MONARCH (Francis Wilson): St. Paul, Minn., March 16-21.
TENNESSEE WARBLERS: Liberty, Ind., March 18.
WILBUR OPERA: Minneapolis, Minn., Feb. 16—indefinite.

VARIETY AND BURLESQUE.

ADA RAY BURLESQUE: Ishpeming, Mich., March 18, Escanaba 19.
CITY CLUB: New York city March 16-21.
CREOLE BURLESQUE: Milwaukee, Wis., March 16-21, St. Paul, Minn., 23-28, Minneapolis, Minn., 30-April 4.
FAY FOSTER BURLESQUE: Minneapolis, Minn., March 16-21.
FAUST UP TO DATE: Philadelphia, Pa., March 16-21, Pittsburg 23-28, Philadelphia, Pa., 30-April 4.
GAIETY BURLESQUE: Chicago, Ill., March 9-28.
GUS HILL: Wheeling, W. Va., March 18, McKeesport, Pa., 19, Cumberland, Md., 20, Norristown, Pa., 21.
HOWARD ATHENEUM: Cleveland, O., March 16-21.
HOWARD BURLESQUE: Philadelphia, Pa., March 21.
HANLON-VOLTER AND MARTINETTI: Brooklyn, N. Y., March 16-21.
HENRY BURLESQUE (No. 2): Worcester, Mass., March 16-21, New York city 23-28.
HARRY WILLIAMS: Washington, D. C., March 16-21.
IRWIN BROTHERS: Baltimore, Md., March 16-21, Wilmington, Del., 23-25, Chester, Pa., 26, Reading 27, Altoona 28, Pittsburg 30-April 4.
LESTER AND WILLIAMS: Cincinnati, O., March 16-21.
LILLY MCHENRY: Minneapolis, Minn., March 16-21, Chicago, Ill., 22-April 4.
LILLY CLAY GAIETY: Boston, Mass., March 16-21.
LONDON GAIETY GIRLS (Turner's): Syracuse, N. Y., March 16-21, Rochester 23-28, Troy 30-April 4.
LOUISE DEMPSEY: Chicago, Ill., March 16-21.
NIGHT OWLS: Albany, N. Y., March 16-21, Brooklyn 23-28.
PARISIAN FOLLY: Bucyrus, O., March 18, Mansfield 19, Cincinnati 22-28.
ROSE HILL'S BURLESQUE: Richmond, Va., March 18, 19, Norfolk 20, 21, Philadelphia, Pa., 23-28, New Haven, Conn., 30-April 1.
RENTZ-SANTLEY: Harlem, N. Y., March 16-21, Philadelphia, Pa., 23-28.
REILLY-WOODS: Newark, N. J., March 16-21, Brooklyn, N. Y., 23-28.
SHERIDAN AND FLYNN: Chicago, Ill., March 16-28.
SENSATIONAL BOOM: Cleveland, O., March 16-21, New York city 23-April 4.
SAM DEVERE: Pittsburg, Pa., March 16-21.
TONY PASTOR'S DOUBLE: N. Y. city Jan. 26—indefinite.
WILLIAMS AND ORR: Chicago, Ill., March 16-21, St. Paul, Minn., 23-28, Minneapolis 30-April 4.
WEBER AND FIELDS: Philadelphia, Pa., March 16-21.
WHALLEN AND MARTELL: Chicago, Ill., March 16-21, Cleveland, O., 23-28, Baltimore, Md., 30-April 4.

MINSTRELS.

AL. G. FIELD: Louisville, Ky., March 18, Madison, Ind., 19, Columbus 20, Richmond 21.
CLEVELAND'S CONSOLIDATED: Denver, Col., March 16-21, Colorado Springs 22, 23, Pueblo 24, Leadville 25, Aspen 26, Provo 27, Salt Lake City 28.
CLEVELAND'S COLORED: Rochester, N. Y., March 18, Albion 19, Lockport 20, Lyons 21, Albany 23.
CLEVELAND'S MAGNIFICENT: Springfield, Mass., March 23, Palmer 24, Willimantic, Conn., 25, Westerly, R. I., 26.
GOODYEAR, EITCH AND SCHILLING: Houston, Tex., March 18, Dallas 19, Fort Worth 20, Greenville 21.
GUY BROTHERS: Sumter, S. C., March 18.
GORMAN BROTHERS: Marion, O., March 18, Urbana 19, Dayton 20, Columbus 21.
HI HENRY: Red Jacket, Mich., 18, Hancock 19, L'Anse 20, Ishpeming 21, Negaunee 23, Escanaba 24, Menominee 25.
MCCABE AND YOUNG: Harrisburg, Pa., March 18, 19, Reading 20, Lancaster 21.
PRIMROSE AND WEST: Boston, Mass., March 16-21.
THATCHER: New York city March 16-21.
VREELAND: Woodbury, N. J., March 18, Mt. Holly 19.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES: Steubenville, O., March 16-18, Newcastle, Pa., 19-21, Cleveland, O., 23-28.
GALLOWAY'S CIRCUS: Fond du Lac, Wis., March 16-22.
HENRY M. STANLEY: Marysville, Cal., March 18, Sacramento 19, Fresno 20, Los Angeles 21, San Antonio, Tex., 25, Houston 26, Galveston 27, Montgomery, Ala., 30, Atlanta, Ga., 31.
HANNIBAL A. WILLIAMS: Detroit, Mich., March 19, Chicago, Ill., 20, 21.
HERRMANN: Columbus, O., March 18, 19, Indianapolis, Ind., 20, 21, Springfield, Ill., 26.
KELLAR: Nashua, N. H., March 18, Manchester 19, Concord 20, Lawrence, Mass., 21.
PROFESSOR CROMWELL: Detroit, Mich., March 16-21.
W. W. DAYTON: Emporium, Pa., March 18, 19, Ridgeway 20, 21.

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MATTERS OF FACT.

The Boston *Herald* says: "It has been established by many sad fatalities that about the only safe way of heating railroad passenger cars is by means of steam taken from the locomotive and sent through the train in pipes, forming a continuous and reliable heater. The Boston and Albany was the first railroad running out of this city to equip its trains with this system of heating, and to-day it runs the only train between Boston and New York which is thus heated. The train leaving each terminal at 4 P. M. is equipped throughout with this steam heating system, and is naturally well patronized, for people don't like the liability of being burned to death in case of accident to the train. The added convenience of a first-class dining-car between this city and Springfield is also appreciated by the public, while the fact that the train makes the distance between the Hub and the metropolis in six hours makes it popular with business men, whose time is money.

It's a jay town no longer, so says J. G. Brady, of Tuskaloosa, Ala. A few dates are open in 1891-92.

All the Comforts of Home can be obtained at the Hotel Garnier, St. Louis, Mo. Professional rates from one dollar a day. The hotel is convenient to all theatres.

Desirable offices are to let in the Actors' Fund Building, 12 West Twenty-eighth Street. The terms are moderate and a four years' lease can be obtained.

Rachel Booth is at liberty.

T. W. Mullaly of San Antonio, Texas, would like to hear from managers of comic opera companies, with a repertoire of six popular operas, to play six weeks in San Antonio and six weeks in Little Rock. He also desires to negotiate with musical directors, prima donnas, etc., with a view of organizing his own company.

Manager W. R. Ward writes that the play of Polly; or, An Old Man's Darling, has not the slightest resemblance to Dad's Girl.

Henry Leone, the baritone, has been re-engaged for next season by Manager Aronson. Mr. Leone has been connected with the Casino for the past four years. He is at liberty for a Summer engagement after May 1.

The Vancouver Opera House, Vancouver, B. C., has open time for good attractions. The house seats 1,200, and has a large stage with all necessary appointments.

The next special class of the American Academy of Dramatic Arts commences April 6.

The Academy of Music at Hagerstown, Md., will share with first-class attractions. The Academy has a seating capacity of 800, with a population of 14,000 to draw from.

Dave Seymour, the character comedian, with the Mora-Williams company, has just written a song entitled "Golden Sunbeams," a companion song to "Rippling Echoes."

A stage manager is wanted for the Harmony Club, Toronto; one who can sing preferred.

The new edition of Jeffreys' Guide is on sale at Brentano's, 5 Union Square. Price, three dollars a copy.

Jesse Williams is one of the best instructors of vocal culture in America. His offices are at 244 Sixth Avenue.

F. F. Proctor's two theatres in Albany, also his Troy house, have open time this season for good attractions at regular prices. Companies can play to upwards of $1,000, and at special prices $1,500.

Gustave Frohman says that he will guarantee that the O K Theatrical Guide, now being compiled by Wilfred North, will be the most complete theatrical guide ever placed upon the market. Mr. Frohman has turned over to Mr. North data that he has been collecting for years, and which will be used in this work.

The Man About Town company closes this week in New Haven. It is said that salaries are several weeks in arrears.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Adams, George H.	Gallatti, Alberta	Owen, Walter
Alcott, Gypsey	Greene, Clay M.	Otis, Camille
A Soap Bubble Mgr	Grant, Edward	O Neil, James
Arden, Edwin	Howard, Arthur	Pratt, Chas. H.
Anderson, Hattie	Hadley, Lilian	Perlet, H H
A Circus Sweep co Mgr	Honna, Cora	Paxton, George
Arthur, Julia	Hudson, Mrs. A.	Pixley, Annie
Askin, Harry	Hastler, Loom	Prierie, Wm.
Aldridge, J. B.	Hatch, Wm. R.	Paulding, Frederick
Austin, Clarence	Howard, Sydney	Pitou, A.
Bennett, Mrs. D.	Hassett, C. W.	Parsloe, Chas. T.
Barbour, Rowland	Harris, C. L.	Phelps, J. B.
Brown, H. L.	Hine, Harry	Queen, Fred E.
Bertram, Helen	Hall, Josie	Rice, Wm.
Bunnett, Mrs. F.	Heyward, Nina	Rothschild, M.
Brady, Wm. A.	Harris, Hamilton	Rogers, Mrs. Rose
Benson, W. S.	Hastings, Florence	Ryley, Mrs. J. H.
Byron, J. C.	Holmes, Clarence M.	Robson, Stuart
Ruffe, Alice	Jackson, J. B.	Rankin, M. Kee
Bassett, Russel	June, George W.	Rowan, Lansing
Bandell, J. Fred	Jefferson, Joseph	Rossmore, Geo.
Belmer, Henry	Johnson, Geo. A. D.	Rotting, Miss W.
Benell, Geo.	Kohler, Edward	Stuart, R. W.
Benton, Nellie	Krieger, J.	Scott, Julius
Belasco, David	Kohler, Mr. & Mrs.	Stone, Ed
Burbank, Jno.	Kennedy, Marie	Sansom, Bessie
Braham, Jos. J.	Kouwenhoven, Sol	Stringham, Sadie
Cleves, Lillian	Knight, Mrs. Geo.	Stephens, Walter
Clements, Clay	Lamont, Lizzie	Storey, G.
Curtiss, Jennie	Lyde, Elsie L.	Stanley, Ed
Creary, Edward	Lindall, Marie	Scott, John Philip
Chapman, Frank	Livingston, Alice K.	Sparks, Geo. W.
Cross, E. J.	Lorig, J.	Stevens, John A.
Claxton, Kate	Lamb, W.	Selden, Frank
Cuddy, Rose	La velle, Marie	Stevenson, Chas. A.
Cora, Mrs. M. E.	Lansing, Nora	Stone, M. D.
Clifton, Ida	Langdon, H. G.	Smith, Harry
Clifton, Chas. F.	Murphy, Mark	Thayer, Harry
Dawson, Chas. A.	Mercier, Letta	Tomlinson, Marie
Dupree, Minnie	Morris, Reis	Two Sisters, Mgr
Dupree, Joseph	Morris, Clara	Talcot, Mrs. Charles
Davis, Kate	McCarthy, Margaret	Van Tassel, Cora
Dunn, Margarite	Mackaye, Steele	Vernon, H.
Dawson, Edna	Muir, Helen Page	Vincent, Chas.
Dunning, Bird	McCormack, J.	Wheeler, John
Dyer, J. H. M.	Mr. & Mrs. Perry	Wells, Addie
Eddy, Jennie	Wallace, Frederick	Wentworth, Marie
Ellinge, Rose	Mantell, Robt.	Wilson, A. J.
Eagle, W. L.	Morton, Dorothy	Wessels, J.
Ellsworth, W. C.	Marcelle, Lotte	Wardrum, Harry
Eagle, Oscar	Sennett, Ida	Weir, C. M.
Emmett, Mary	St. Clair, Frank	Wilson, Bessie
Fletcher, J.	Martin, Lawrence	Warren, Charles
Forrester, Mort L.	Marquis, Herbert	Wilkes, T. J.
Fuller, Anna Page	M. Shane, Kate	West, G. C.
Fahey, D. F.	Mackay, J. F.	Wilson, James E.
Flood, John	Mercer, Frances	Wilson, Francis
Forsythe, Rose	Nelson, Louise	Wardle, Joe K.
Gilmore, J. B.	Newton, J. Ira	Weller, Geo.
Goodwin, J. N.	Osborne, Geo.	Walker, Mortimer
	Osborne, Rose	Wills, Scott

VICTORIA WAS PLEASED.

A correspondent writing from London on March 7, says: "Last night D'Oyly Carte rowed his Gondoliers up the Thames to Windsor Castle, where a German Imperialess and every member of the Queen's patriarchal family were in the audience to laugh with Gilbert (now laughing himself, but on the wrong side of his mouth), and to beat time with Sir Arthur, who was royally in the conductor's chair.

An immense stage was built in one of the immense rooms. Flowers and palms formed an orchestra. The Queen sat on a semi-throne, the royalties filled impromptu stalls, the household 'nibs' and servants occupied an impromptu pit, and, when all was over, actors and participants in the opera supped and held a respectful wassail until long after midnight."

Mr. Carte created some amusement by declining to receive an honorarium for providing the entertainment.

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